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Last term we gave our consideration to the wonderful development  
(J.S. Bach)  
of the highest type of composer whose art life was devoted  
throughout to the achievement of his own serious artistic ideals,  
without the distraction of having to consider what the public  
would like him to provide for their entertainment. This  
term I propose <sup>to take</sup> the strongest possible contrast - That of the  
great and powerful composer who was from the first subject  
to the influence of public taste, and of who for the greater  
part of his very successful life was practically a caterer  
for the great public, for a large part of the time actually  
an Operatic impresario, and whose composition shows in  
a very marked manner the effects of this attitude upon his work.





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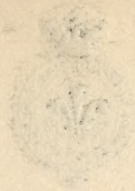
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In the case of Bach the ~~reputation~~ was comparative obscurity during his life time, but the utmost conceivable success after words. The achievement of works which seem to have perennial freshness, and even increase the wonder and delight of all soundly constituted musicians as time goes on. While Handel, who lived the life of a public man was in position with his contemporaries which could hardly be surpassed, but has <sup>comparatively</sup> left ~~very~~ little in the enormous mass of his composition which keeps a permanent hold on us, or grows in interest the better we know it. Of course there are exceptions. But they only show more conspicuously how even a man of such really stupendous power as Handel could be led to devote so much of his energies to ~~writing~~ producing work which has comparatively little permanent





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value; and ~~of the~~ has the highest quality of art may  
be moved by one who takes his cue from his public.  
The public taste is necessarily far less discriminating than  
that of the man who is born with high artistic instincts  
and to submit to it is to ~~abrogate~~ the higher privileges of  
artistic birth-right. Of course if a man wants the joy  
of success in his life time he may well take Handel  
as his model. But the higher nature works ~~for~~ <sup>in</sup> it is an  
devotion to his art - in the effort to solve the most  
subtle artistic problems that appeal to him - to produce  
what will enrich the art in which he lives and to leave  
such works behind him as will appeal not so much to  
the limited audience of his time as to the great  
audience which lasts on through the centuries.





ROYAL COLLEGE OF SURGEONS  
LONDON  
JANUARY 1881  
JAMES W. B.





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No doubt Handel's life is much more amusing - than  
is so much more of the tittle tattle and gossip which hangs  
round the fringe of a public man's life - But it is  
well to keep in mind the outcome and the very instructive  
lesson it suggests to those who mean to live the life of  
an Artist.

In the beginning no doubt Handel showed the utmost  
devotion to his Art; and in spite of his father's unwillingness  
to allow him to become a musician he would not be  
fainced. He was born at <sup>July 23</sup> Halle on 1685, when his  
father was a doctor, and was anxious that his son  
should attain a good position in the world. He felt  
which obliged he destined <sup>him</sup> ~~him~~ to the profession of the  
law. A not infrequent case with famous musicians







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as among such notabilities Willaert the Netherlander who occupied such a great position in Venice in the sixteenth century and Robert Schumann may be mentioned.

Having this view he put all ~~such~~ obstacles in the way of his sons musical development that he could - and should

be told of the shy little Handel was put to & to sit at his lute music. Such as practising upon a Clavichord in an attic. The Clavichord being the tenderest and softest of keyed instruments and eminently suitable to a musician who wanted to work in secret.

However the story goes that Handels father having to pay a visit to <sup>the Duke of Saxe-Weissenfels</sup> ~~some~~ neighbouring prince, was induced to take the son with him. The prince like many German nobles of the time patronized music & kept a band, and opportunity was afforded for young Handel to show his power. With the result that the prince espoused his cause and induced the father to allow him



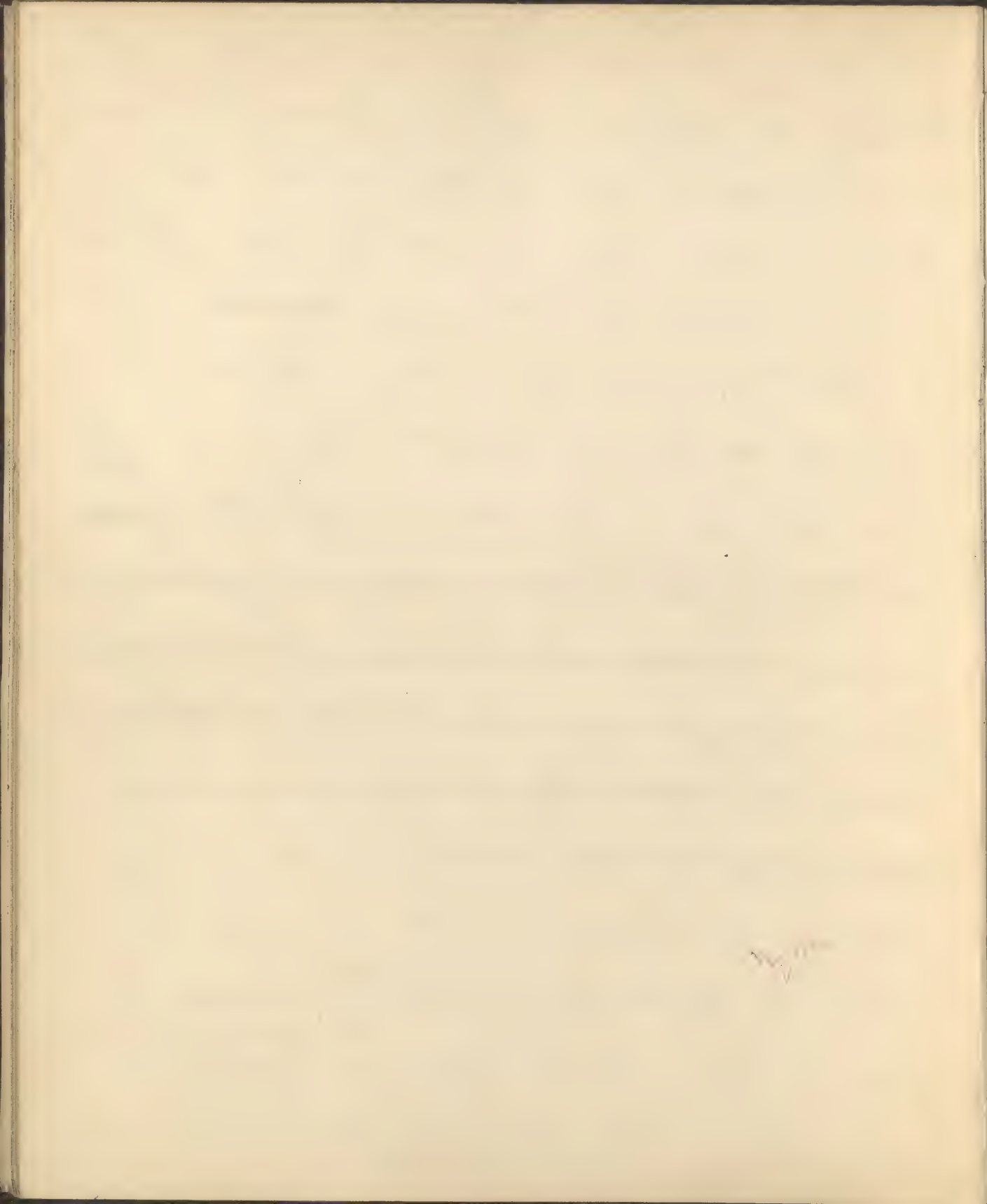
By this camp a tale for it  
was in 1703 that Kinner  
Spur (Clandin) was brought out  
and it probably was one of the  
first Spurs (Clandin) heard a  
tale first in.

- Samson came out in 1743.



6  
He instructed. So when they went back to Halle since  
Frederick was confined to the care of Zachman the Organist  
of the principal Church, who duly instructed him in  
Counterpoint and made him study the works of the most  
famous composers of the time; & ~~made him~~ write  
a Motet every week for practice. He added upon  
my father, & upon my father as much as his master  
could teach him. Then he was sent to Berlin ~~where~~  
~~he met a good many able musicians, especially such~~  
~~as were connected with the fashionable Italian Opera~~  
~~like Bononcini, and artists both of whom he~~  
~~came into contact with somewhat secretly later in~~  
~~life. Then he began to make a practical~~  
start in his career, and the first opportunity that  
offered was the humble position <sup>of</sup> <sup>organist</sup> of the  
band of Kaiser's Opera house at Hanover. I have  
before told you of the prominent position Klein occupied







in German Music - He was the champion of essentially  
German Opera, and did indeed make a remarkably good  
stroke in that direction, ~~producing~~ producing a great  
number of excellent works one after another for the democratic  
Audience of Hamburg, where for a time the national  
aspiration of Germans had a chance to thrive. Though  
they were ultimately entranced for a long period by the  
fashionable taste of Italian Opera.

Here Handel soon showed his mettle. The amount of  
an accompanist on the harpsichord being wanted for Handel  
the opportunity to show his superior technique and musicianship  
and he <sup>was</sup> advanced to that position. And then before long he  
had the good fortune to have a chance to show his power  
as a composer - ~~in~~ <sup>this</sup> first Opera Almira was  
produced there in 1705 - when he was just 20 - and  
soon after was followed by another, called Nero. <sup>also 1705</sup> They seem  
to have been fairly successful. But of course Handel's  
powers were by no means matured as yet - It was not

It was in 1702 that Alessandro Scarlatti  
~~was~~ became connected with Ferdinand III, Grand Duke of Tuscany  
& wrote operas for his private theatre at Pratolino  
near Florence

To this period of Handlery belongs an extremely interesting work, a  
Passion Overture; about which there have been some doubts: but  
which the great Handel enthusiast Phyllander holds that he has  
satisfactorily proved to have been produced in 1704, and performed  
in Handlery that year. It is not only interesting as the earliest  
sacred work on a large scale which remains to us of Handels;  
but also because of the light it throws on his style before he went to  
Italy. It is on the reverse 'Passion' scheme & is much more akin in  
treatment and style to the Duetto style of J. S. B. & Keyser than to the  
Handel's later Overtures. In some way, it seems much more connected with



time he had been in Italy and subject to the influence of 8  
Italian taste that the style of the Handel as we know him  
was completed. Still it is a little curious to note that even  
as early as this a leaning in the direction of the <sup>lighter</sup> Italian style  
is apparent - As we may all of us realize when we  
recall that one of the most popular of Handel's solos "Lasciate  
che io pianga" was originally a dance movement for strings in  
the first Opera Alcina, & was afterwards transformed, after this  
frequent practice, into a song in Rinaldo. He always  
seems to have had a hankering after getting to Italy - and  
thus he achieved <sup>his purpose</sup> in ~~about~~ the year 1706 ~~& 1707~~. And here  
he was brought into contact with such eminent musicians  
as Alessandro Scarlatti and his son Domenico and  
old Corelli - who undoubtedly exercised great influence  
upon him. ~~The first Italian Opera of which frequent mention is made~~  
~~was Rodrigo; but no details of it are discernible - And the more the careful investigation~~  
~~has shown that these were deeply impressed by~~  
~~the more uncertain they get. It may possibly have been produced at Florence~~  
~~in 1707. It was Ferdinand, Scarlatti's friend who gave Handel the 1000 scudi as a token of favour in~~  
~~it. It was produced in 1707/1708. It produced a very great~~  
~~impression, and our Italian friend Duke presented him~~  
~~with a series of <sup>porcelain</sup> plates in honor of the occasion.~~

Mr. Vittoria Tanzi

The list of the Costa shows that  
it was not Vittoria Tanzi who formed Handel  
but Vittoria Tanzi.





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The first work which has been misquoting in any detail, including the date, was  
~~the production of his opera Agrippina at the Carnival at Venice in 1709~~  
~~that the first official permission to perform Handel's operas~~  
~~It was in this period that Handel met Domenico Scarlatti.~~  
~~He took part in another of his operas Agrippina, which was performed~~  
~~Also Prince Ernst Augustus of Hannover, brother of the present King! — and also the Duke of Manchester~~  
~~with enthusiastic success in 1708 — The first public performance~~  
~~It was at this performance that the Venetians took out~~  
~~"viva il caro Sassone" in their delight. This opera~~  
~~of 27 nights composed~~  
~~had a good run and~~ ~~established~~ ~~Handel's fame~~ — and  
~~herein see him established as an Italian Opera composer~~  
~~and started on the career in which for so many years~~  
~~he adopted a foreign style and showed home folk but little~~  
~~to identify him as a German. He perfected here his wonderful~~  
~~aptitude for writing suitably for the voice and adapted~~  
~~himself without compromise the scheme of Italian Opera~~  
~~with its elimination of Aria & recitatives and adaptation~~  
~~to the requirements of the popular singer — which — the end~~



"... *Eubo J. ...*"

...  
The ...





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his proud fatal to the permanent interest of ~~these~~ his Operas.  
 He did not however devote himself exclusively to the producing  
 of Operas as during his time in Italy he also produced  
 two Oratorios - The Resurrection, ~~which was produced in~~  
~~Rome in 1708~~ and the "Triumph dello Tempo e della Verta"  
 (also a ~~Grand~~ <sup>Grand</sup> ~~Oratorio~~ <sup>Oratorio</sup>.)  
 both of which came out in 1708. The former being written  
 for the Marquis of Ruspoli, & the latter for Cardinal Ottoboni  
 in whose Palace it was performed. It is here again  
 the submission of the composer to the taste of his audience  
 is conspicuous. One would naturally expect that when the  
 young Handel gave the world a taste of his power as a  
 composer of Oratorios we should find at least some  
 indications of his powers as a writer of choruses. But  
 the surprising fact facts is that in Resurrezione there  
 are only two flying choruses and no more at all.

The People of New York

Dec 15. 1790  
to New York. 1790





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and evidently ~~was~~ written by the composer in a purely profane spirit - and in "Draigo delle Tempe e della Virtù" there are no choruses at all. The truth is the Italian conception of an Oratorio differed very little from that of Opera. Italian taste encouraged lively solos for great singers even in the so-called Sacred Music which was used in the cult service of the Church - even in what might be considered most solemn moments. So it need not induce surprise that they should find similar solos a necessary part of their Oratorios. They never had much taste for Church Music so in reality though their works were called Oratorios they differed as in the highest degree from Operas; and provide no indication of the Handel who was to make his greatest mark in Oratorio in later years. His time in Italy came to an end in 1710, and he

Return to Hall  
made Kapellmester to the  
Director

~~The~~ History of the  
Concert in England

Director in England





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returned for a short while to his native Halle; then  
 he was made Capellmeister to the elector of Hannover, who  
 afterwards bore the more familiar title of George I of England.  
~~And~~ he did not stay long however for before the end of the  
 year he made his first appearance in England. What  
 actually induced this move is not decidedly known: he is  
 said to have met some <sup>including the Duke of Manchester</sup> English Amateurs in Italy,  
 and to have <sup>last</sup> suggested to him that there was a favourable  
 opening there. And <sup>an</sup> opening indeed there was and very  
 effectually did he fill it. The fashionable classes were thirsting  
 for Italian Opera, ~~but the~~ <sup>the</sup> others to keep them on a par  
 with the other Courts of Europe. After Purcell's death in 1695  
 they had tried Italian Opera for lack of English ones; but  
 they had been hindered by lack of Italian singers, and English  
 singers could not in those days sing Italian. They had had

The story of Ronalds.



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to write such masterpieces as performing Opera in two languages  
at once. The Italian singing their language & the English them.

Bononcini is said to have been the first composer to be subjected  
to this usage and his *Canilla*, produced in 1709 to have  
been the work in which the experiment was tried. Naturally  
the people of fashion were not satisfied with such an arrangement  
and steps were taken to procure Italian singers. But still they  
were in want of composers of Italian Opera, & Handel came  
at the right moment, and began that astonishingly successful  
career of a German composer, writing Italian Opera for  
the English people, half of whom or more didn't understand  
the language. He was reported to write at one time  
notes and found an Italian to of the name of Rossi to  
manufacture a libretto. When Rossi got on a little way  
Handel began, & in no little while caught him up -  
For he could write his music faster than Rossi could turn  
out his verses - and when it was finished the English  
librettist added a preface in which he begged the public to be  
indulgent, and to consider the speed at which he had to work

Pinnacles -

~~1911~~

Feb 1911



and if ~~the~~ his performance did not merit praise at all counts 44  
not to refuse them compassion or rather their justice. In 1799  
Knebel the Orpheus of the age had scarcely given him time to  
write, and he had been stupified to see a whole Opera harmonized  
& the highest degree of perfection in no more than a fortnight.  
This first of the Operas written for England was "Rinaldo", and  
undoubtedly a splendid fortnight's work. ~~Comparing it with the~~  
~~Opera is certainly not to that time~~ It must be admitted ~~it~~  
indeed is justice to Knebel to completely outdistance all the  
Operas that had been produced in the world up to that date.  
And indeed it is one of the best that he himself produced.  
Possibly in after time he found he could satisfy the public  
without putting so much <sup>energy</sup> ~~time~~ into it and therefore did not  
exact himself to improve later as he did at his first essay  
with the new public. The first performance took place  
on Decr 24 1711 and was an unequalled success. The  
Music is said to have taken possession of the country.  
Every Musical person in the country tried to play and sing  
moments from it. And Waltz the publisher made such

Cham of the (spelling correction)  
way to Rome

Part 2 England

Wrought To Done



15  
a lot of money by it, that when ~~the~~ they next had dealings  
together Handel suggested that Wodds should write the music  
and Handel publish it. The effect of this success was of  
course to make Handel the most popular composer of the time  
and to make the field absolutely open to him to produce as  
much as he liked. But there were claims which hindered him  
from at once ~~to~~ directing his whole energies to his Operatic clientele.  
His responsibilities as Capellmeister to the Elector of Hannover necessitated his  
paying a visit to that town and he was not in a position to  
resume his campaign <sup>and did not bring out</sup>  
~~produce another opera in England till 1712, and did not bring out~~  
~~more operas till 1713, when he produced Pastor~~  
~~Pastor Dido and Desco in 1713.~~ <sup>more operas till 1713, when he produced Pastor</sup> Then other claims began to be  
made upon him. After the traditional manner which had been  
honoured by Purcell he had to pay compliments to the reigning  
monarch Queen Anne and wrote an Ode for her birthday  
in 1712 - Then in 1713 followed a famous <sup>historical</sup> event the  
signing of the Treaty of Utrecht, which brought an end to  
a long period of persecution wars - <sup>through</sup> ~~for~~ the occasion  
Handel was called upon to produce a De Deum &  
Sublate, which was performed on July 7, 1713. The

Leathery Green Anne

and summer 1

George 1 who had

been killed of Honor -



practically the first of Handel's works which gives any insight into  
 his powers as a writer of sacred choral music - & indeed  
 of sacred music such as appealed to the English people at all.  
 It was at once accepted at a high value, and displaced  
 Purcell's famous Te Deum in D which had hitherto been yearly  
 performed on St Cecilia's Day - and honour which was transferred  
 for some time around for Handel's ~~early~~ work. Soon after known  
 as the Utrecht Te Deum & Jubilate.

Shortly after ~~the~~ Queen Anne died and ~~for~~ the Elector of Hanover  
 who had made Handel his Capellmeister in Hanover succeeded as  
 George I. At first sight this might have seemed an advantage  
 to Handel, but in reality it placed him in rather an  
 awkward position. For George was not displeased with the  
 condition of the piece of Utrecht, & possibly did not like Handel  
 any the less for having written such fine music - however of it.  
 Possibly also he did not think Handel had recognized his  
 responsibilities as a German Capellmeister adequately. At all events  
 it is said he did not behave as if he was well pleased with  
 his composer, and ~~was~~ <sup>admonished</sup> Handel had to use strategy

The Water Music -

Amadeus



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to bring them together. The occasion resulted in the first of Handel's most important instrumental compositions. George had arrived in the country in <sup>September</sup> 1714. And in the following year a grand Royal picnic was projected on the Thames, and Handel's colleagues suggested to the King that Handel might write music to grace the occasion, and he was induced to consent. So for the occasion Handel wrote his "Water Music" - a series of movements of diverse character like later Serenades for the Orchestra in the ~~Boat~~<sup>Boat</sup> which followed the Royal Barge. The music is of its kind excellent and the King moved his sense of being pleased, and bestowed a pension of £200 on the composer.

Meanwhile Handel had produced another Opera Amadigi, <sup>in 1715</sup> which was put on with exceptional scenic magnificence but is otherwise not specially notable. After it there came a pause in his Opera productions and his energies were directed in other directions.



Brother Garrison



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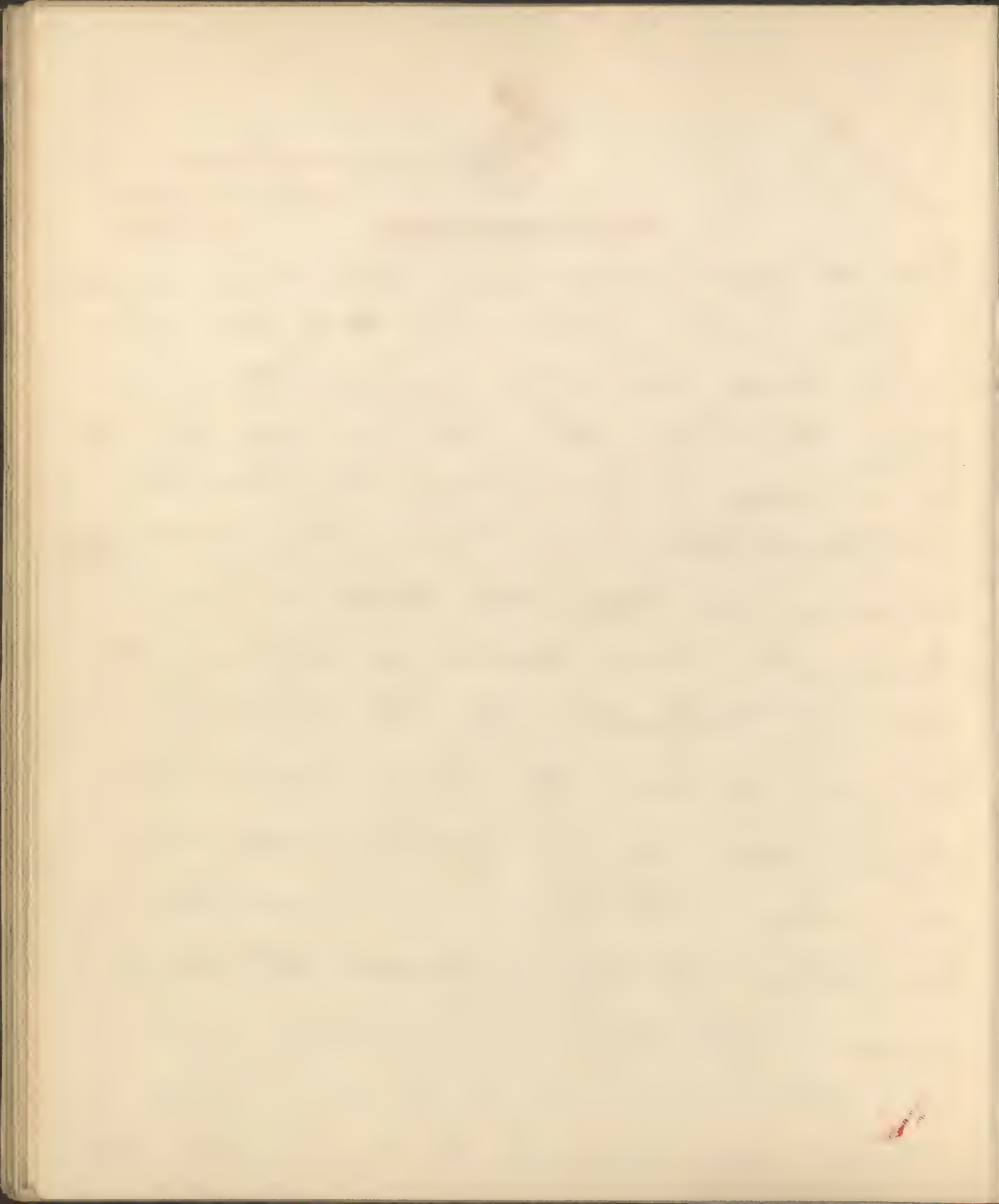
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18

It seems that little or no record remains of what he was doing in England for a couple of years. But he is heard of ~~at~~ in Germany. In 1716 he was at Borspach, and in 1717 according to Mattheson he was at Hammon with his Royal master. And it is supposed that in the year he produced his German Passion, which is commonly known as the Brookes Passion, because Brookes of Hamburg wrote the words. We also know from Mattheson that the work was performed at Hamburg in 1717. Here we ~~had~~ have indeed some fragments of the composition of the first Oratorios. The work is on the scale of an Oratorio and is in the serious style which we associate with the name. Both from a constructive & dramatic side, unlike to the superficial work of Italian in that line. It is on the regular Passion line which I have described before as connected with Bach's great Passions - with the story told by the Evangelists and the Church, taking the part of the crowd & the various characters of the Jewish narrative each taking the dialogue allotted to them.





The various characters such as Rite, Judas (Carpenter, Mary,  
him their sons; And Jews & Disciples then Chorus - men & women  
dramatis. And the commentators who are just at the moment

of the Daughter of Zion & a blessing  
Bach's Passion several choruses



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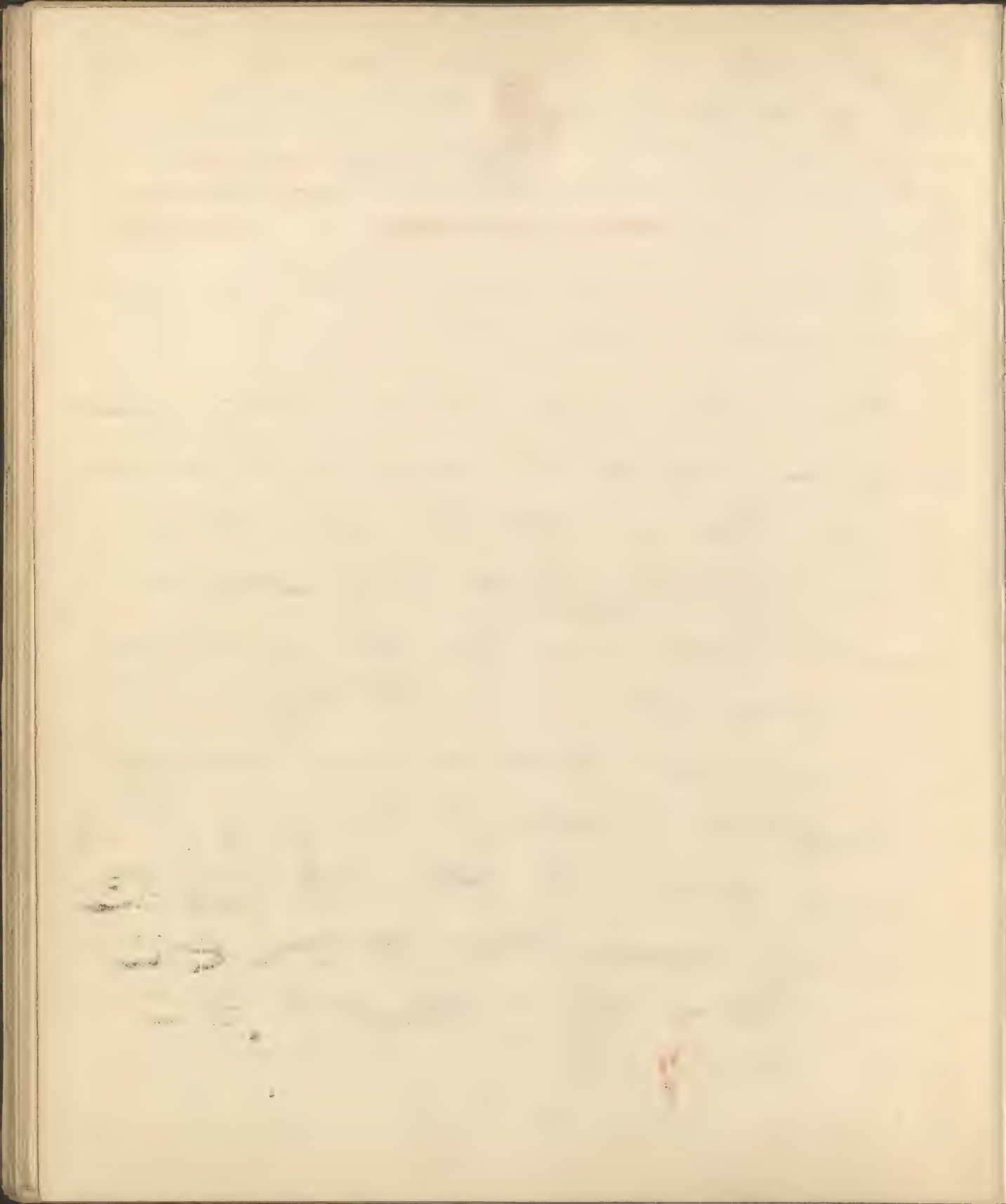
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It is not indeed of such deep interest as Bach's Passion. But  
it is not unworthy of the spirit of the later Handel.

When Handel was back in England a new sphere of activity was fortunately  
opened for him, which led to his producing some of the most important  
of his works. There was at that time a prominent nobleman  
of the name of the Duke of Chandos, who had ~~been~~ been  
paymaster of the forces in Queen Anne's time - and had probably  
amassed a colossal fortune like many other paymasters of early  
days, by making what we should now consider a rather doubtful  
use of his opportunities of handling the millions belonging to the nation  
& meant for the army. This gentleman built a huge palace  
which was called Cannon House near Edgewood at the cost of £230,000, and being  
a man of taste he had a Chapel ~~for~~ which was  
conducted on the lines of the Italian Church with a Choir  
and Orchestra attached. In this big establishment Handel got





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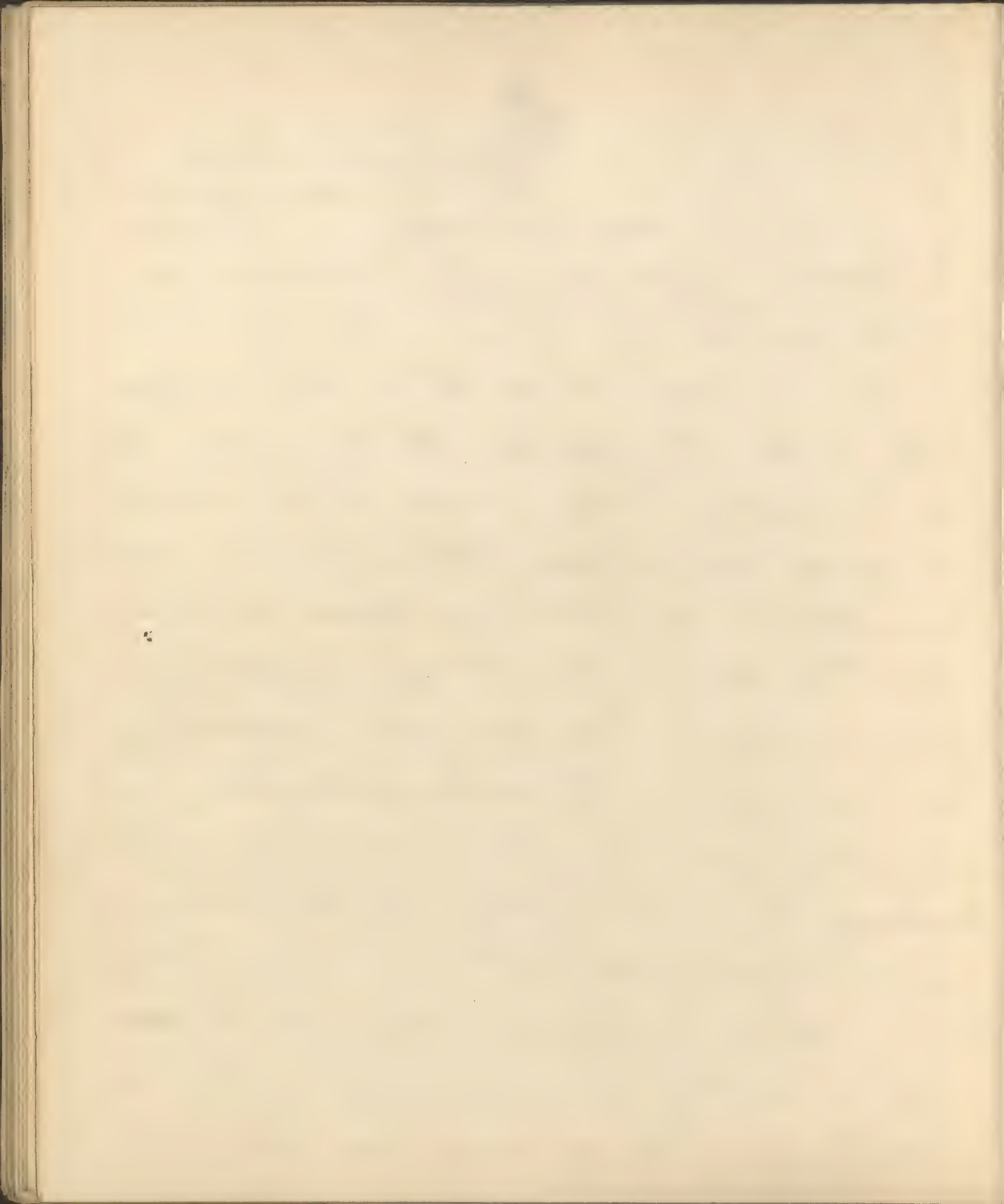
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the appointment of Capellmeister in 1718 - and consequently having  
the band and Chorus at his disposal he made good use of his  
opportunity. It was ~~for~~ for this plan that he wrote his first grand  
anthem - works on the largest scale with orchestra 240 & Chorus  
like the big anthems of Purcell. One of these it will be remembered  
was performed at the last Leeds Festival - & it is a rule to  
remember that it represented the young Handel who had not  
at that time even gone through the most important part of  
his Opera Career. But at all events & notwithstanding  
these works represent the fully fledged Handel - & he  
made extracts from some of them to build up some of his later works.  
~~But~~ Moreover the opportunity of the plan led to his writing  
even more important works for it was for the Duke of Chandos  
that he wrote the first version of Esther - & that ~~was~~  
delightful & important work Asiatick. The history  
of the former is especially interesting and curious.





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throw light on the source of the plan and scheme of Handel's  
Oratorio, which I have always maintained to be connected  
with the English form of Masque. The circumstances which gave  
Handel the impulse to compose the work are not known -

Probably it was written to pass some great entertainment  
given by the Duke of Chandos in 1720 - and it was afterwards  
lost sight of and forgotten for many years - What is known  
is that the original version which Handel composed for  
Chorus was not called ~~the "Solomon"~~ <sup>the "Solomon"</sup> but "Haman  
and Mordecai" - and that it was not called an  
Oratorio but a Masque. The version which Musicians  
know in latter days is far more extensive than the  
original version - which however contained choruses and  
many features which are familiar in the Oratorio form -  
and what he did to make it into an Oratorio was mainly  
to add ~~chorus~~ <sup>Chorus</sup> ~~movement~~ & other movements from other works of his

Am and Jalisco.



one which did not change the scheme but merely expanded it. Of the circumstances of the late Oratorio I must tell you when we come to the date when that was given. All we have to note now ~~is~~ <sup>is</sup> that the work was originally called a *Messiah*, and had many of the characteristic features of the late Oratorios, "Airs and fugates" which is one of Handel's freshest and brightest works must have been written about the same time and again throws light on Handel's way of adapting himself to the habits of mind of the people he wrote for, as that ~~work~~ is prominently described as a Pastoral drama or a serenade or a *Messiah*. And this though in much lighter style compares the usual constituents of an

Oratorio -

Handel lived himself <sup>a good deal</sup> during the time of James, who Basked when with the Prince of Coethen, with secular compositions not connected with the theatre; and one of the most famous compositions of this time which also made its appearance in 1720 was the

First day's Route for  
the Harpooners

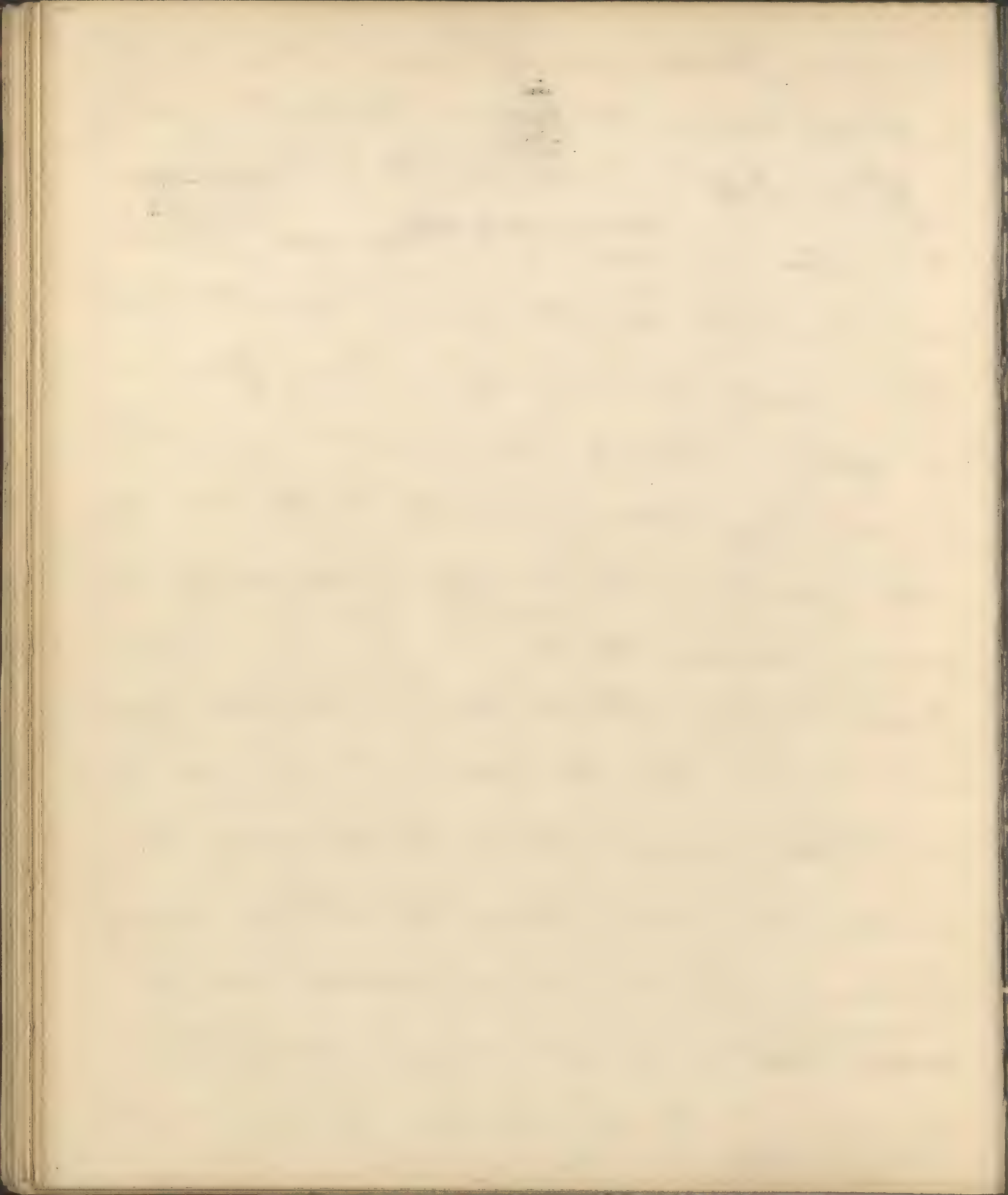
first  
 set of Suites for ~~the harpsichord~~ which were first published  
 under the title of "Lessons for the Harpsichord". The circumstances  
 of the publication were peculiar for when the first edition came  
 out a note was appended at the beginning "which <sup>Handell says</sup> ~~was intended~~  
 "I have been obliged to publish some of the following lessons because  
 surreptitious and incorrect copies of them had got abroad. I have  
 added several new ones to make the work more useful,  
 which if it meets with a favorable reception, I will still  
 proceed to publish more, reckoning it my duty, with my  
 small talent, to serve a nation from which I have  
 received so generous a protection." The success of these  
 Suites was phenomenal, and they permeated to all  
 countries where music was appreciated, and some of them  
 are occasionally played still. As Suites they are very  
 regular in form, and of nothing like the genuine  
 musical & artistic interest of Bach's Suites. But they  
 are of a more easy going character & popular character - with





a lot of an Italian flavor to them. The famous variations<sup>24</sup>  
on the three known as the Harmonious Blacksmith is part  
of the Empire Suite<sup>nos</sup> — Possibly one of the most popular pieces  
ever written — certainly for the keyboard. Handel  
did not give it the title of the 'harmonious blacksmith' & that  
title is apparently not to be found on any copy published in  
his lifetime. What the real origin of it is, is not really  
known — though several of speculative twaddle have been  
written about it. The only sufficient consequence for us  
to concern ourselves with it.

Handel's connections with the Duke of Chandos came to an  
end in 1721 — But this period of his life overlaps the  
most important episode of his Operatic career in  
connection with what is known as the "Royal Academy  
of Music". This was not an honorable war in  
Marylebone Road  
~~Dentons Street~~, but a sort of company for running Opera  
for the benefit of the fashionable of the, set up by a lot of noblemen  
who subscribed £50000 to the venture and put Handel in charge in 1720.





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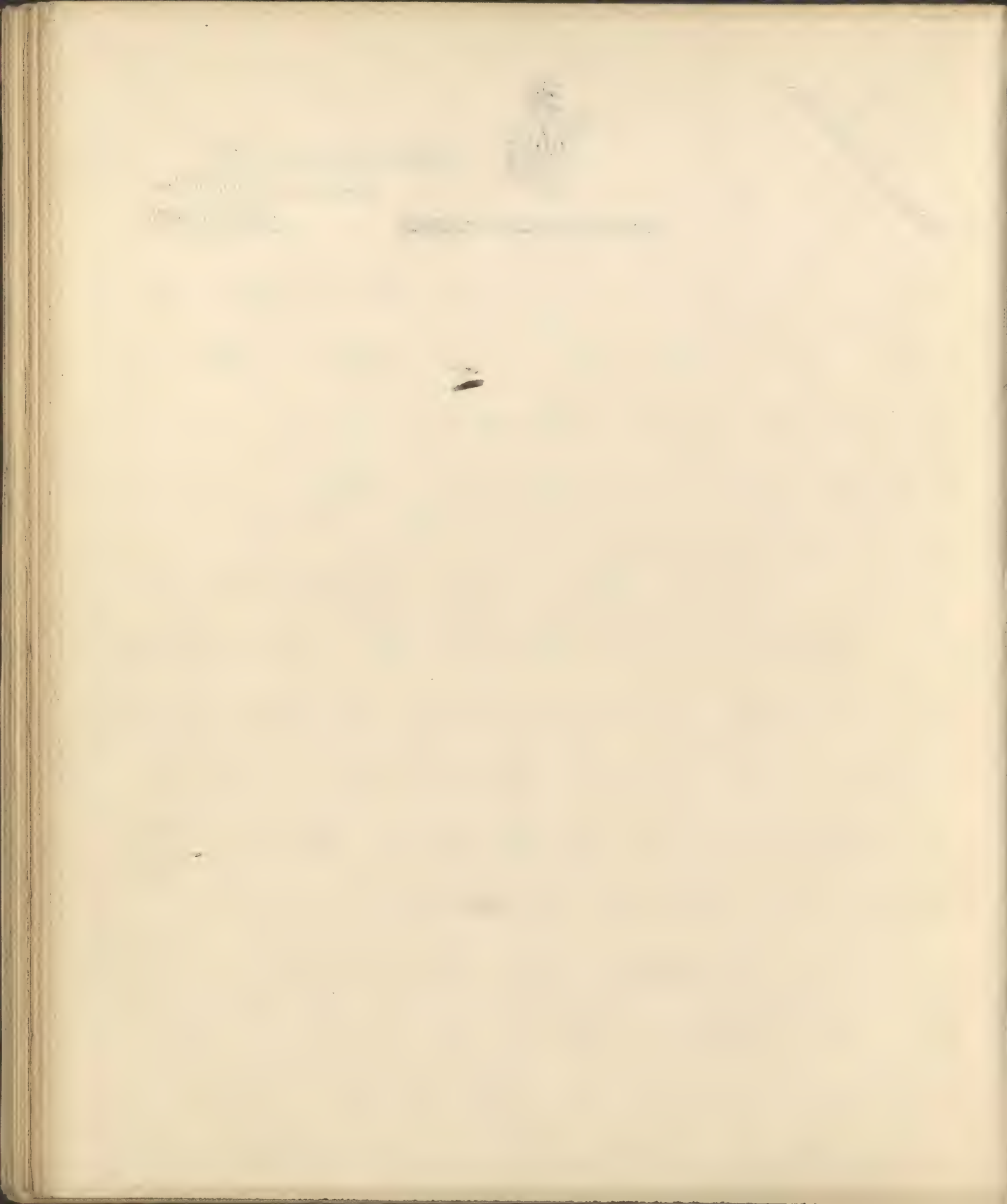
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Handel was made manager of the Musical part of this venture, and he went off abroad and collected a good company of singers which included the famous singer Giovanni Rusconi - Il Senesino because he came from Siena - though his real name was Domenico Bernardi - Also the Soprano Durastanti. With him were associated Bonvicini and Artois, Musicians of some Opera companies & whom he had met in his youthful days at Berlin. The repertoire was not confined to their compositions, but naturally Handel's works excited the most attention and he was the foremost figure in the enterprise. The first work he ~~sent~~ produced for this new venture was Radamisto which was performed on April 27 1720. The excitement about it was great. The whole Royal family were present and people regularly sought to get in.





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Ladies dresses were torn and some of them were carried  
out fainting, while gentlemen paid what was for those  
days extravagant prices to get <sup>seats</sup>. The Opera was the  
mainstay of the first season, which was a very successful  
one. In the next season the managers conceived the  
strange idea that an Opera composed by the three composers  
would be an attraction. So it was agreed that Buononcini  
Britten and Handel should each write & an act of the  
Opera Muzio Scavola - and the result is reported to have  
been that his art eclipsing the art of Buononcini aroused  
envious feelings - that composers' breast, which is the  
end had serious consequences, as will be told in due  
time. Handel was on passing out Opera after Opera  
for the Royal Academy of Music. But we will not  
follow the story of that venture in detail. It will be  
sufficient to record the date of the first performance of



Praying say that the people - the  
Devotion to them was so popular that  
it was thought from the fact that  
of the Lord's Kingdom upon every kind of  
instrument, from the Organ to the salt box.

---

Praying thought that the Lord  
of all Worlds should

---

Pray for the  
the very poor.

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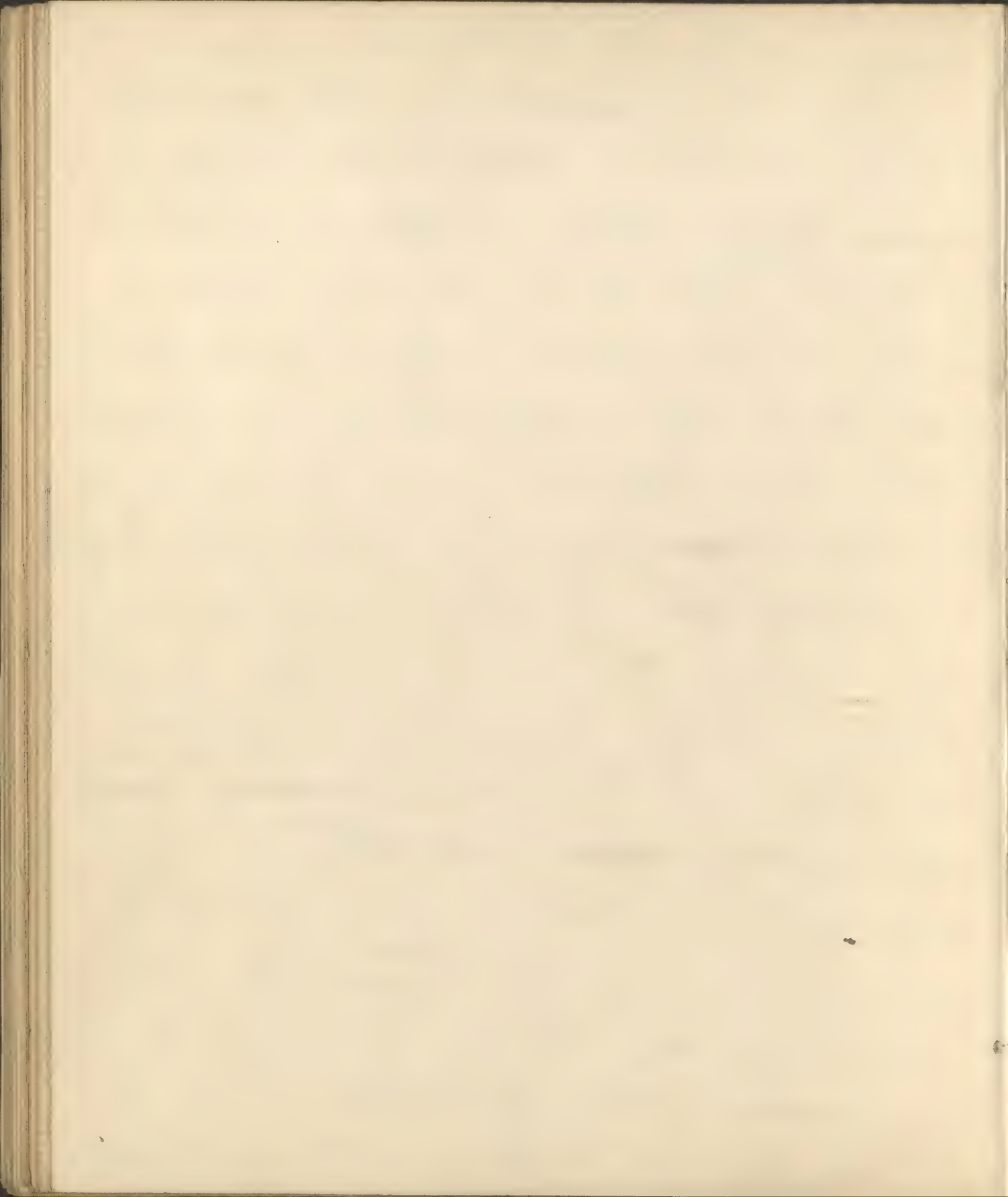
the most important - after Radamisto followed Floridante  
in 1721 - Ottore (in which there was a part which attained  
to extraordinary popularity) in 1722, Flavio 1723 - Giulio  
Cesare - 1723, Damocles 1724, Rodolinda 1725,  
Sifione (with its famous march) ~~in~~ 1726, Alessandro <sup>1726</sup> ~~1726~~.

Admeto and Riccardo - 1727, Isaac ~~1727~~ and Idomeneo  
- 1728. There was fine music in most of them  
but, as has been said before they are rendered quite  
impossible for modern production by the conventional scheme  
on which they are cast: ~~but the~~ which gave unusual  
prominence & power to the first singer. And it was to a great  
extent owing to this prominence that the venture of the Royal  
Academy of Music came to grief. It was in 1722 that the  
first - Mrs. in singer Cuzzoni first made her appearance in  
the venture, singing in Handel's Ottore. She made a great



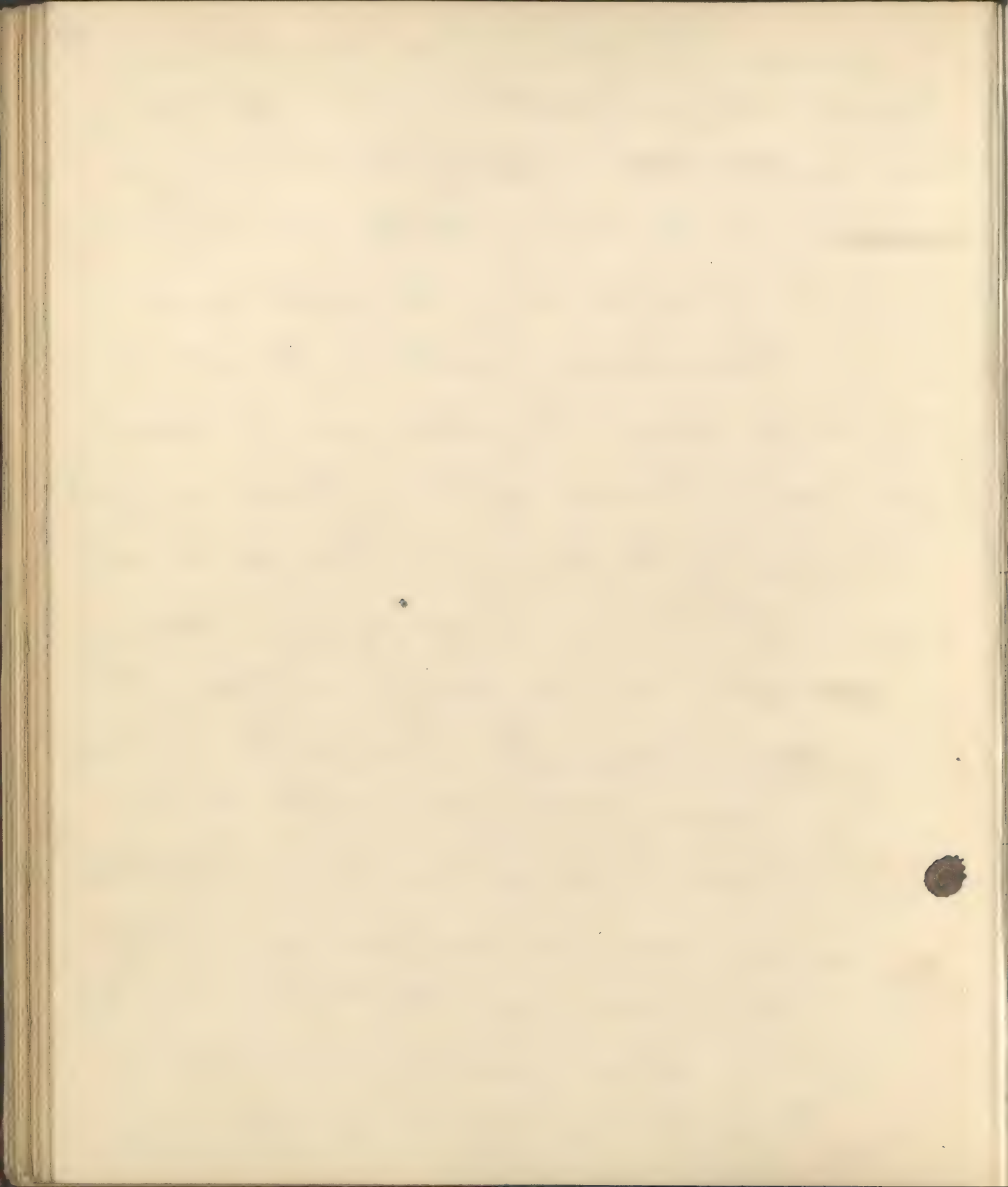


impression on the public and had things his own way for  
some years. But in 1726 the managers thinking to add still  
attractions of their performances secured also ~~the~~ another famous  
singer in Danstus Bordoni - who afterwards became the wife  
of the popular composer Acise. Their voices naturally were  
not far from the beginning, and it was difficult to get them to appear  
together. Handel however was equal to the occasion and the great  
feature of the Opera "Alcinaide" were the Arias which he wrote  
for the respective ~~singer~~ singers, which were perfectly adapted to their  
highly contrasted styles. He is said to have distributed these  
papers to admirers that it was impossible to tell who had  
the singing. Throughout the greater part of the work these  
Arias alternate, and <sup>however you accomplished the superhuman task of inducing them to sing</sup> ~~towards the end he continued a duet~~  
~~to sing together~~ <sup>at the end</sup> a duet together. The working was  
too new known and particularly strong up in which all  
London sang from top to bottom took <sup>valiant</sup> part. The public carried  
their partisanship so far that they hissed or applauded solely  
according to ~~the~~ as the singer they supported or her rival was on  
the stage, without any consideration of the Music or the merit



of the performance. The violence came to head in the performance  
of Brommioni. At length, when there was such a wild outburst of  
partisan excitement that the voices of Faustina and Cuzzoni  
~~were added as well as the~~ Orchestral accompaniment were completely  
drowned by the hubbub made by the respective supporters of the  
rivals. The Royal Academy departed by all the elite of the  
nation was then burning a bonfire, and was rapidly  
going to ruin. Brommioni left it, and Handel was left with  
all the burden on his shoulders. People got tired &  
disgusted with the uproar and gave up going. Moreover -  
my ~~own~~ effective rival had sprung up in the shape of the  
notorious "Beggars Opera" by Gay, which began its most successful  
career in January 1727 (old style) at the theatre in  
drummers Inn fields. It was all about highwaymen, and thieves  
and prison and fadlers and such company - Drunken of satire  
at the parallel of the famous singers ~~and~~ at Handel's house. The  
music consisted of well known popular tunes, which were chosen &  
some of Dr. Pepusch. In fact a mere ballad Opera.

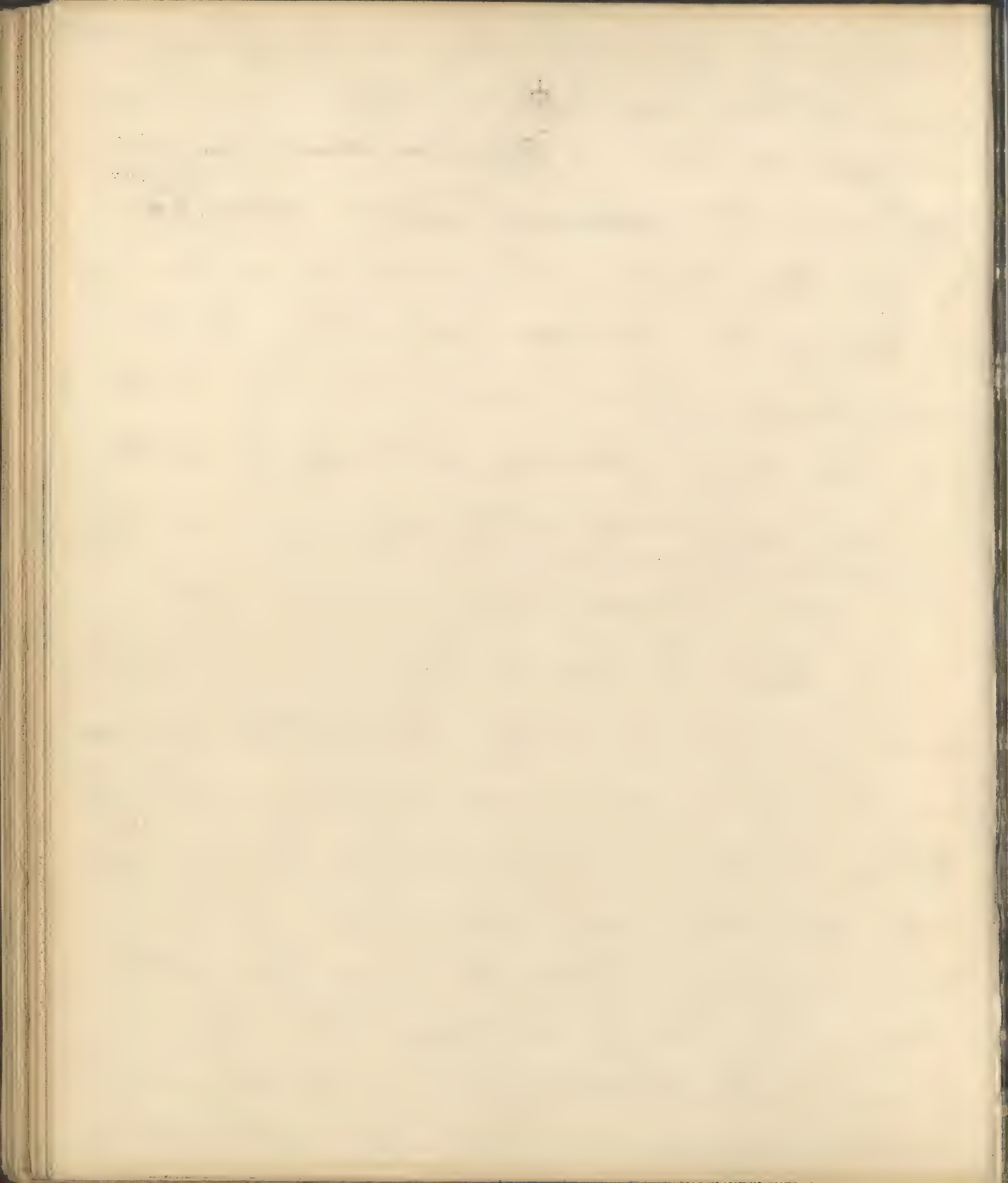




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It made a strong contrast to the stilted and formal Italian  
Opera. Its subjects being homely and natural at least & its  
music simple & direct. It proved most attractive, and drew  
much of the company of the Royal Academy Operas.  
The Beggar Opera maintained its popularity so well that it was  
performed at Sadler's Wells Theatre in 1856. But the  
Royal Academy of music came shortly to ruin. At the  
end of the season of 1728 the Directors found that  
they had lost £50000 on the venture, and it was brought  
to an end. Handel however was not to be beaten.

And he decided to run an Opera House on his own  
account. He took one Huddleson into partnership (who was  
famous as being the richest man in London) and they took  
the Kings Theatre, and began giving Operas there with a good  
company which Handel had collected abroad. Their first  
season was opened in 1729 with a new Opera Lotario  
followed up by Pathenope and Orlando (1732). But now came  
a curious reaction in Handels popularity, to a certain extent  
engineered by Boonumini. That worthy started a mob that





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with a good Opera Company<sup>in 1733</sup> and succeeded in drawing many  
of Handel's Aristocratic supporters away from him. And a new  
era of wild partisanship as bad or worse than that on  
Dante and Lully - which is commemorated in the famous  
lines by Byron - Some say ~~that~~ compared to Buononcini  
that Bygones Handel's but a thing -  
Side some ~~to~~ declare that he & Handel  
both fit to hold a candle -  
Strange that such difference should be  
? Just Tweedledum and Tweedledee.

However Buononcini having given a good impulse to the reaction against  
Handel fell him off under a cloud, being accused of passing off  
a work by Lotti as his own. An almost unaccountable story which  
we need not dwell upon - except with regard to the fact that  
Buononcini left the country. But the feeling against Handel  
continued. The Aristocrats continued to run a rival house, and  
~~the~~ produced Opera by Porpora, and the young Company

The reaction against Handel is illustrated  
by the fact that his Opera Ammirante  
bought at 1737 was a failure  
to also purchase - I think -  
some years

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These two were rapidly rising to fame and popularity. At the  
war was carried on till 1737, when the Antient Opera  
collapsed. Handel kept his performance going for a  
fortnight longer and then they came to an end leaving  
him with a loss of £10000 of face. The strain broke on  
his vigorous physique and he had to break off work for a  
time and retire to Germany to recuperate. When he came  
back again he made yet another start with Herwiggen  
and went on with Opera till 1740, when his last work  
in that form, called Deidamia, was given.

Handel was by then some 54 years old, and had  
hardly begun that part of his work by which the world  
chiefly remembers him. The period of his Opera composing  
in England had stretched over 29 years, and he had  
produced many 40 works, all of which taken a whole





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has practically become impossible - And it is necessary that  
we should consider why this is. The Opera had clearly  
got on a wrong track. It had become so over-formalized  
(like the French Opera of earlier days) that the elements of dramatic  
continuity and dramatic development had been completely nullified.  
The tendency of this form of Art in its Italian form  
from the time of Alessandro Scarlatti onwards had been  
to lay all the stress on the Aria; such were of themselves  
extremely formal items and were all mixed with the  
essential object of forming the Singer, with little variation  
of the monotonous alternation of Aria and Recitative, set  
out in an order which enabled the principal singer to  
follow one another ~~in~~ in a manner which satisfied  
public requirements rather than dramatic appropriateness.  
The Arie themselves were parcelled out into classes. There





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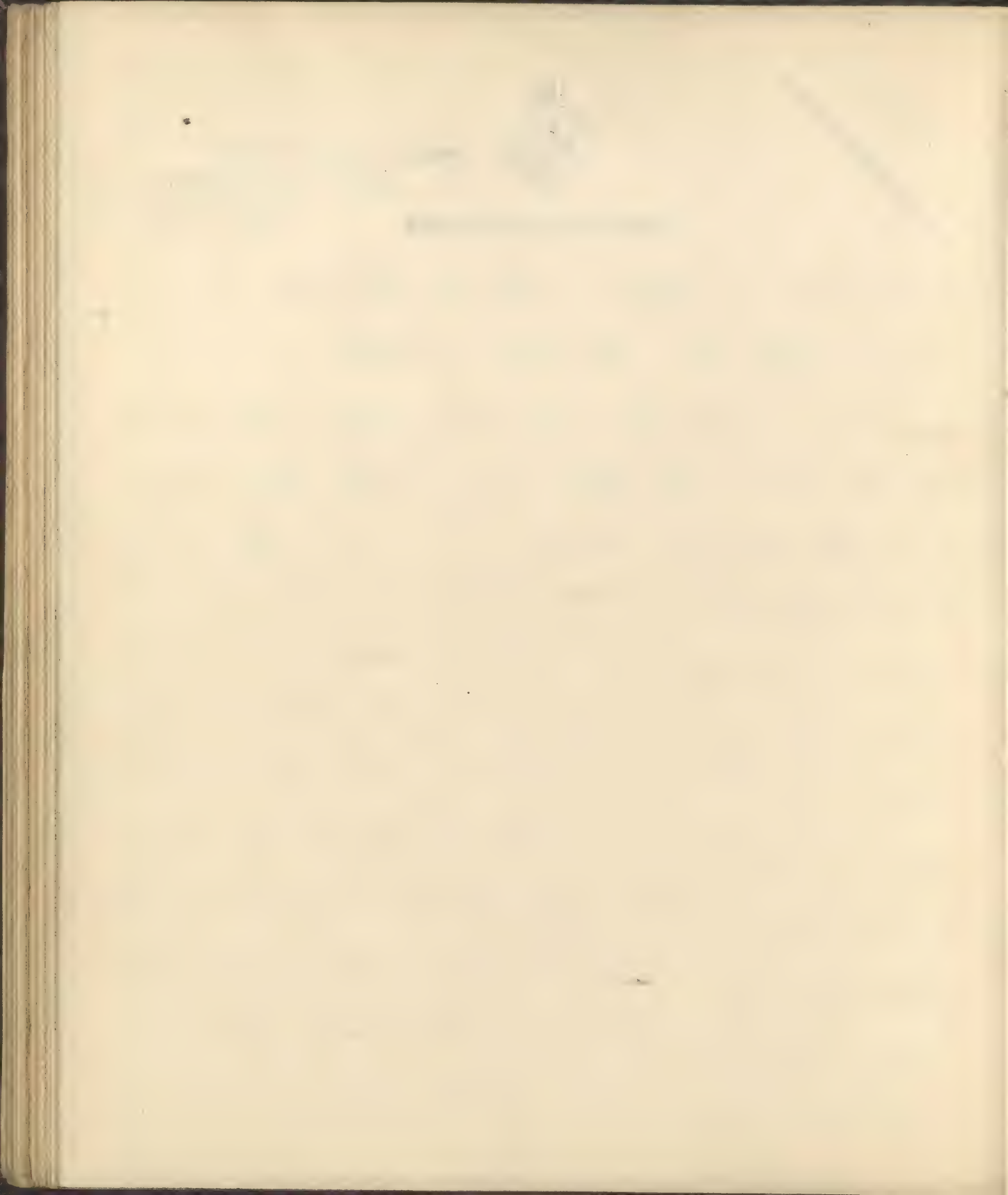
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was the 'Aria di Trama'; the Aria parlante, the  
Aria di portamento, the Aria d'agitazione  
and so on. And their characteristics were so well marked  
that the patron of the Opera could always refer to any  
Aria with the proper technical terms which afforded them  
the opportunity of trotting ~~them~~ out their variety as connoisseurs,  
and he has already seen mentioned Handel & his fellows  
composers were under obligation to write the Aria with  
special view to suit the special gift of the individual  
singer - and it may be admitted that it was a duty  
of great weight. The names of ~~these~~ many of these artists  
echo through the <sup>of time</sup> Hall - such as Senesino, Farinelli  
Cuzzoni, Faustina Bordoni, Dorothea, Borch,   
Cecilia, Monteverdi even Antonia Reinhardt. There were



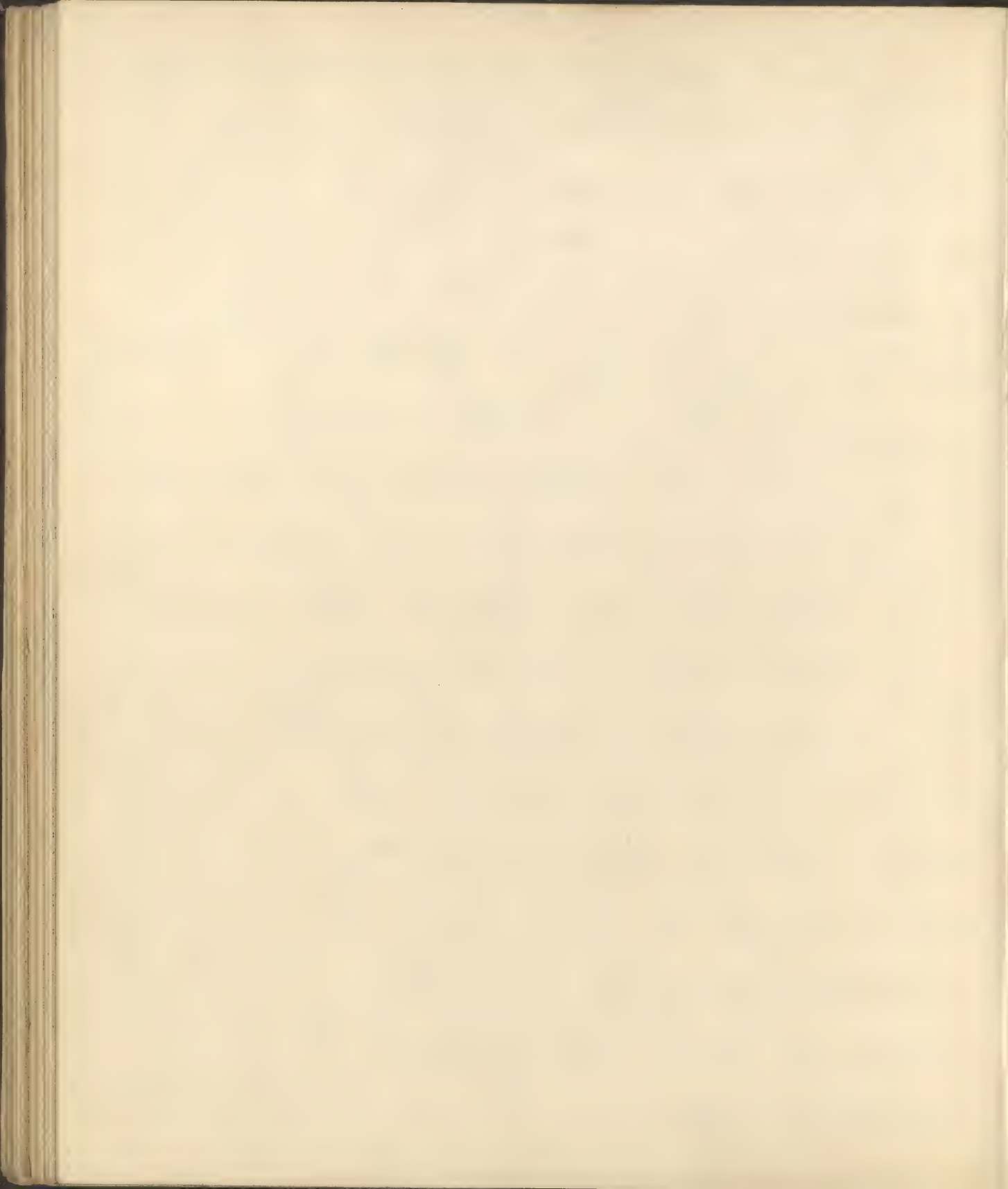
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the singer who charmed the public, and was thoroughly  
well spoken by their adores, and allowed to exercise  
unlimited power of caprice & vanity over the Opera of the  
time. Handel was probably the only man in Europe who had  
any chance of wanting his will with them - and he generally  
took my lordship and everybody, and would swear with  
equal impartiality at an autocrat or a spirit prime donna  
or anyone of lesser consequence. He did so long of ~~forcing~~ his  
threatening to throw Cuzzoni out of the window when he demanded  
to sing a solo in the very first Opera of his which she took  
part in in the country illustrates his ways of dealing with  
them: & he generally won his points. But his points  
were in no way - the direction of reforming the Opera.  
He accepted the scheme as it came to him, and treated  
the matter purely as an impasse. Within such limits  
as the conventional Opera allowed his work was of the  
very best. There are a truly marvellous lot of fine pieces  
of all sorts in these Operas and if any thing will save





such a form of Art <sup>intense</sup> the excellence of his individual number  
would do it - But ~~the~~ later generations who are more alive  
to abnormality and anomalies in a serious form of art  
the whole scheme is impossible. It is more like a series  
of ~~concerts~~ turns at a Music Hall, or a Concert of  
items to show off the performers than the Opera, and though  
the quality of the items is vastly superior to what we might have  
with the freedom and unintelligent audience of Music Hall  
the quality of the individual number will not do the work  
in their entirely from very impossible forces. Another  
feature which militates against their acceptance in modern  
times is the extreme limitations of the Opera & the  
Orchestra. In this again Handel shows his prefunctory  
attitude towards the ~~for~~ dramatic form of Art. He seems  
to think it was not worth while to make any points by  
characteristic use of ~~both~~ the Orchestra. He rarely even  
attempts to make the Accompaniment minister to the  
characteristic effect. True it is in his accompaniments an





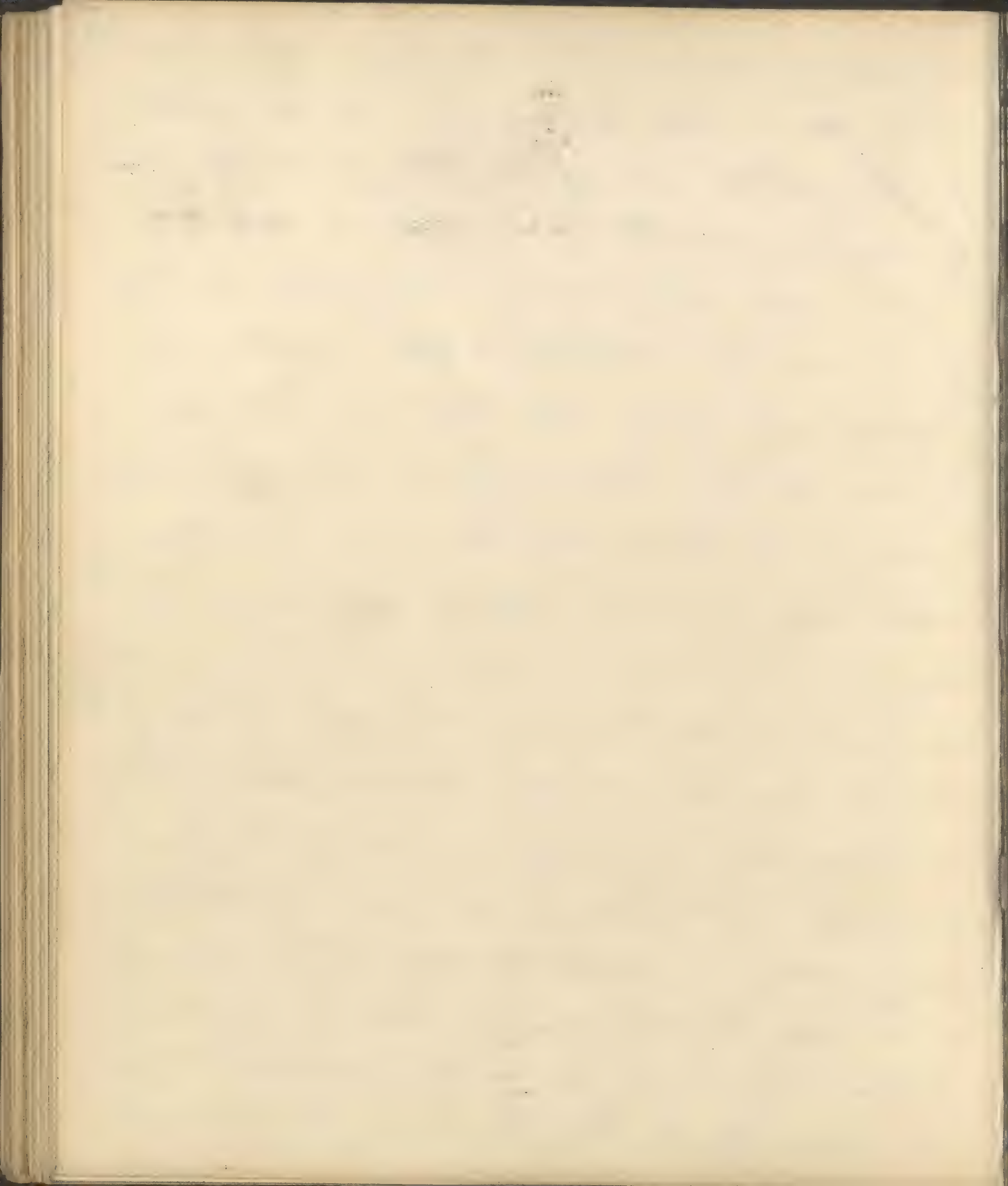
characteristic is a taste. They are vigorous and full  
of points in matters of figure, but from the point of view  
of Architectural effect they are purely negative, & show little  
of any advance on the standard of Sealathie - and  
a large proportion of the airs are not accompanied by the  
orchestration as all but are only written for a figured bass  
in which the accompanist at the harpsichord became  
responsible for the filling in of the harmonies. In all these  
things the difference of his attitude & that of J.S. Bach is  
most conspicuous. Bach's mind was concentrated on  
achieving the highest possible artistic result. Handel can  
hardly be said to have had his eye on the public, and so long as he could  
supply what they were expected to want he was satisfied.  
From the point of view of the manner in which the fickle  
public turned against him seems something of a Nemesis.  
His attitude toward the public was indeed shortsighted. He  
did not labour to interest them deeply and lead them  
to the appreciation of greater things, & to enhance their  
standard of genuine enjoyment; and they turned from

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him under the influence of that chequing & caballing which  
 always seems to cling to Opera, and he was fortunate  
 for the world that ultimately his mind was diverted by Cuth  
 of success to cultivate a form of art in which he could  
 make a more lasting impression and achieve something  
 of more real and undebatable artistic importance. For  
 there can hardly be any doubt that if the public had  
 continued to adore him as they had done in the earlier  
 days of his Operatic career he would have been  
 content to go on as an Operatic impresario to the  
 end of his days.

As a matter of fact the what we may call his Oratorical  
 period somewhat overlapped the Operatic period indeed  
 we have to look back as far as 1732 for the beginning  
 of indication of the turning of his mind in the direction of  
 Oratory, and it is singular to observe that the first move  
 in this direction illustrated again his attitude as a collector for  
 the public. It was in the year that circumstances led to  
 his turning the work Ethica which he had written at Cambridge.





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It appears that one fate who was Master of the  
Children of the Majesty's Chapel got hold of the early  
version of "Esther (or rather Hama and Mordecai as  
it was originally called) and performed it with the  
boys in 1731 and 1732; and Handel was therefore  
moved to perform it himself - a notice came out in  
the newspapers to the following intent "By the Majesty's  
Command on May 2 will be performed the Sacred Story  
of Esther, an Oratorio in English formerly composed by  
Mr Handel, and now revised by him with several  
additions". This is indeed the version of Esther which  
the world recognizes now, and which was formerly  
supposed to be the same as the Version composed in 1720





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But as a matter of fact it is very different from the early version. In the early material forms barely half of the later version - and in order to make it fit for the later version Handel wrote a great deal that was new and illustrated his curious habit of patching by inserting bodies the Coronation Anthem, "My heart is inditing" and "As the heart pants" with new words and also adapted a good deal of the Coronation Anthem "I adore the Priest". The circumstances are peculiarly interesting, both for the demonstrative connection of the later work with the earlier *Marguerite* and practically as his first real departure in the direction of Oratorio. For there can be no doubt that the success of the venture led to his further experiments in that direction.



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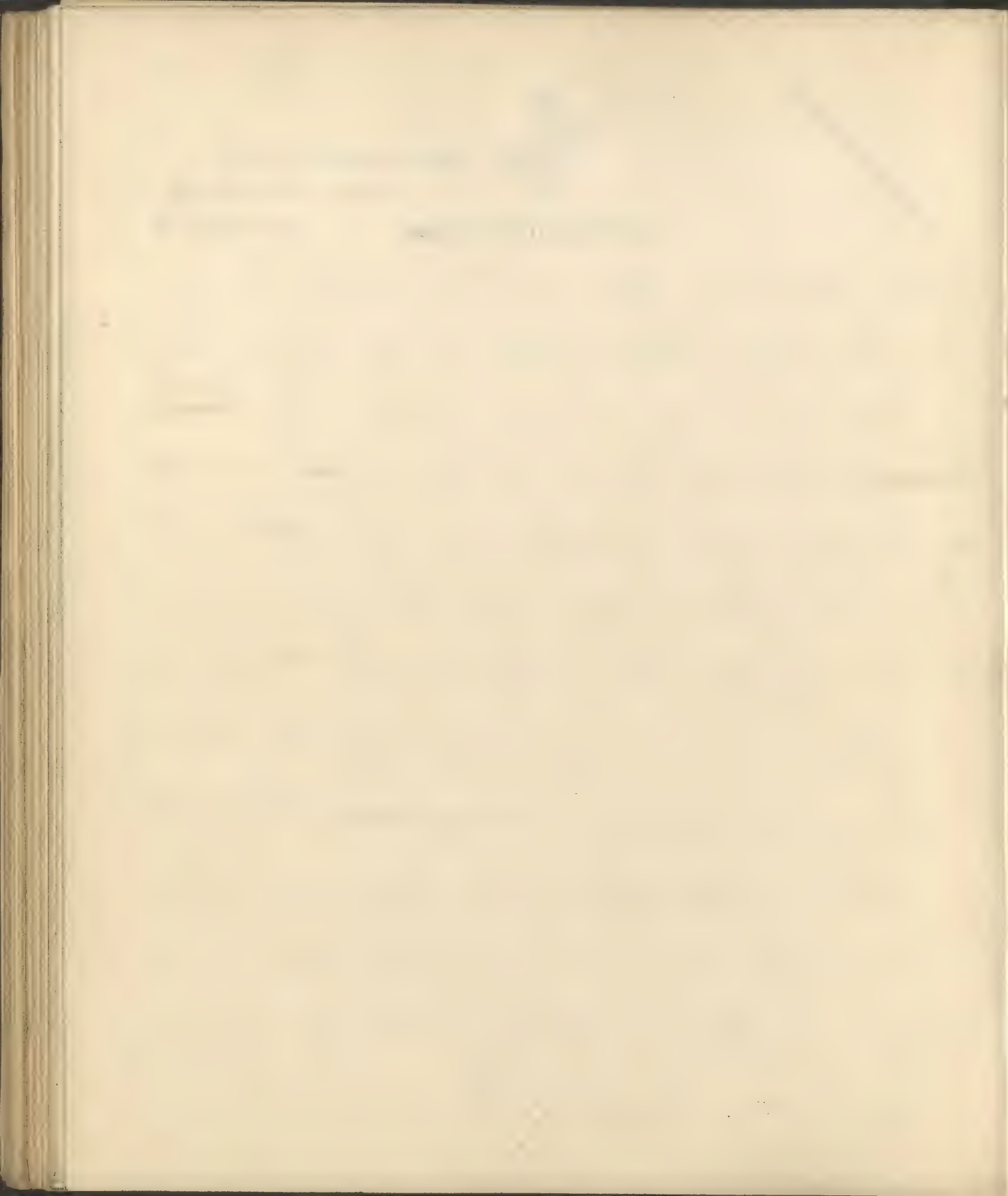


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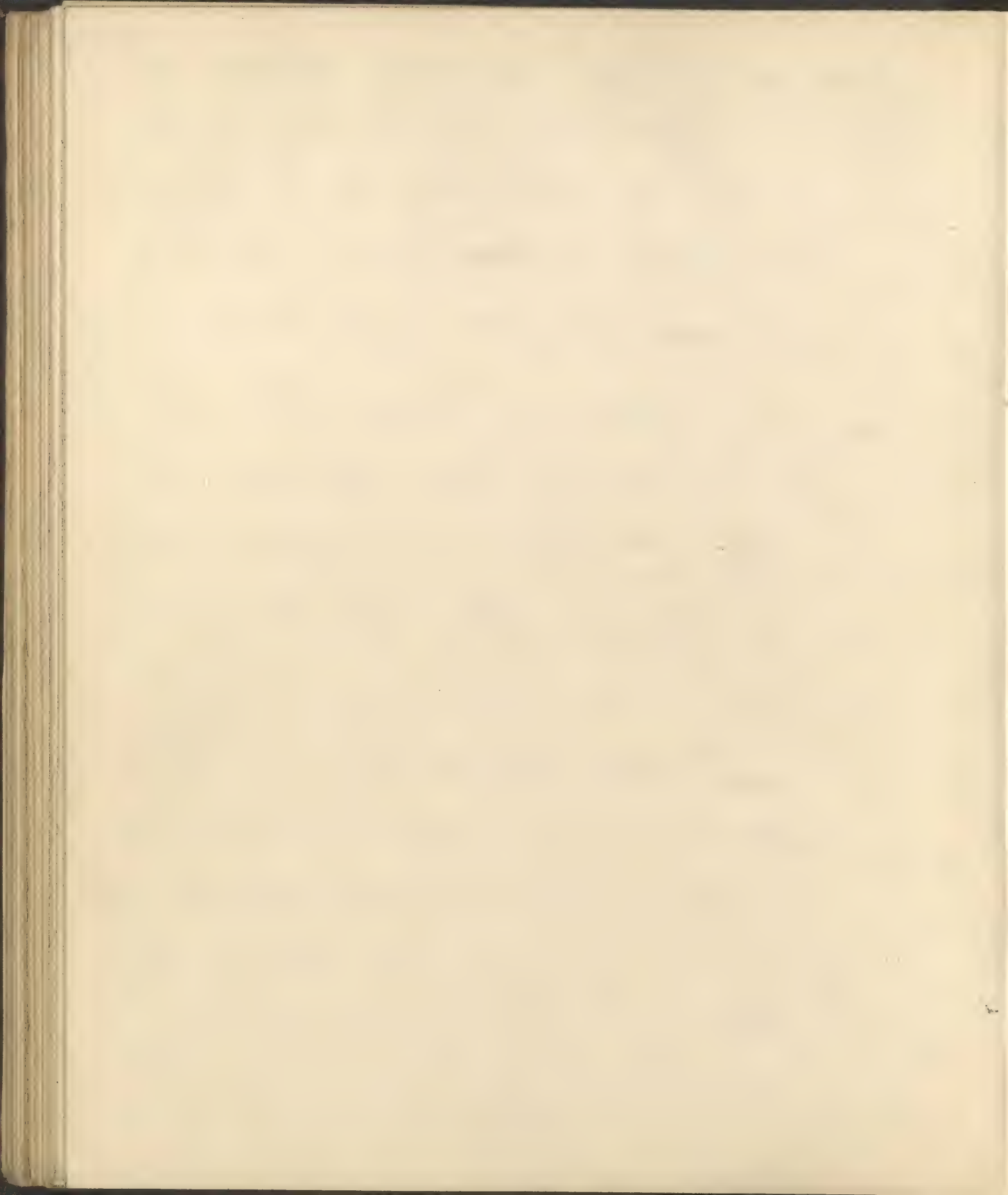
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"An *Oratorio* was revised in the same year. And  
then the turning toward *Oratorios* decisively began. And it  
is curious the manner in which it began. The ~~influence~~  
~~of hand~~ which led him in this direction are indicated  
in a notice which appeared at a later date in the  
'London Daily Post' in 1737. We hear since *Opera*  
has been forbidden being performed at the Theatre at  
Covent Garden on Wednesdays and Fridays in Lent  
Mr Handel is preparing ~~certain~~ the *Oratorios*  
of Esther and Deborah, such performances will be  
brought on the stage and varied each week". So we  
evidently owe Handel's *Oratorios* ultimately to his finding  
himself with a Theatre on his hands in days





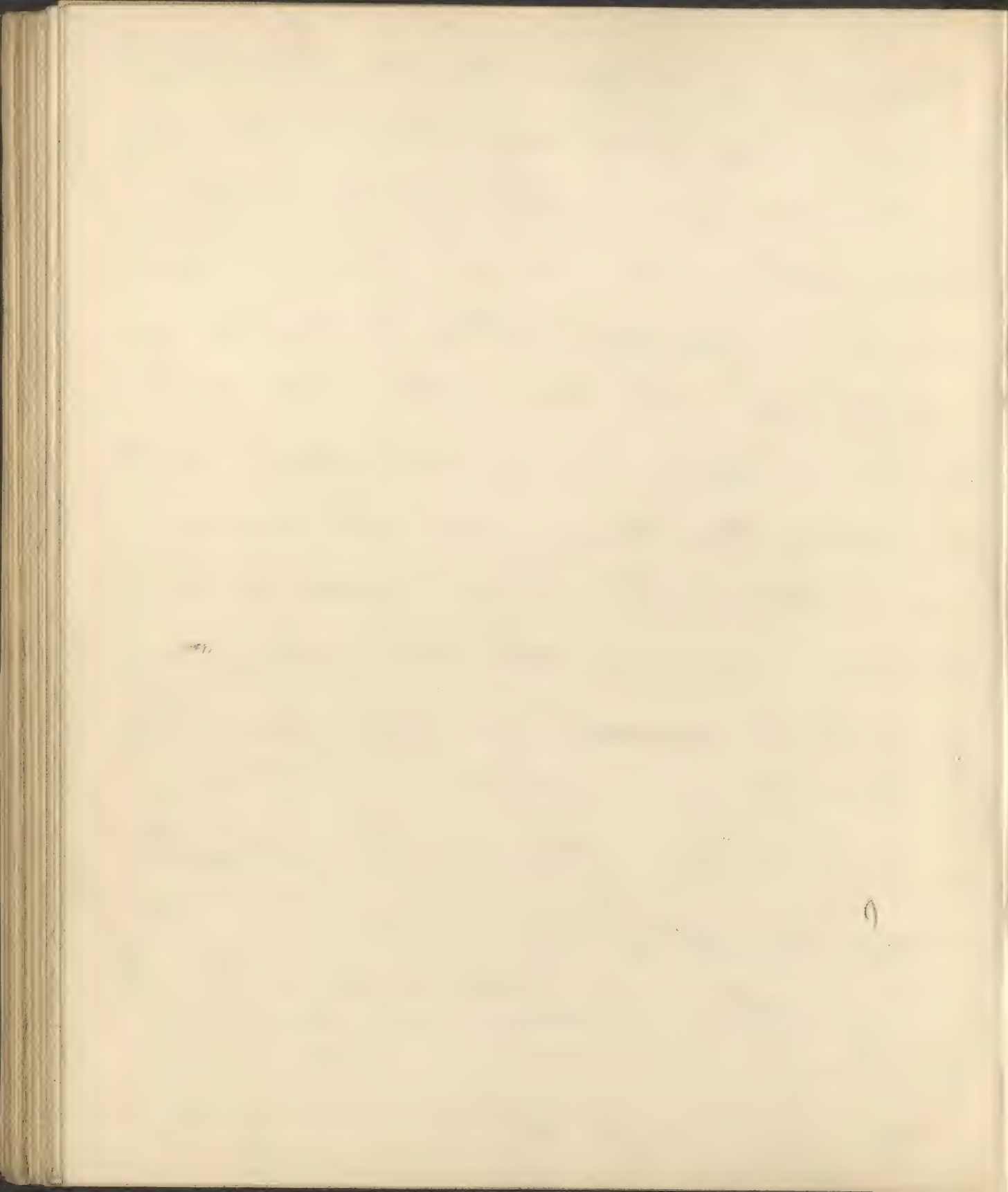
the performance of Operas was forbidden in Lent; and  
his thinking he might make use of the Music for the  
performance of nominally sacred works - In the best  
occasion the Oratorio of ~~Deja~~ Deborah was made  
up in 1733 - ~~and~~ I say made up, as though a  
book had been composed for the occasion, a great  
deal again was borrowed from other works. He  
again laid ~~the~~ his <sup>earlier</sup> Anthems under contribution. And  
incorporated the Cornet Anthem "Let thy hand be  
strengthened ~~entire~~". The adaptation of one of the  
Choruses is indeed rather astonishing - as in the  
original anthem the words were "Let Justice and  
judgement be the preparation of thy seat, and let mercy  
and truth go before thy face". But in Deborah the  
same music is made to serve for the words "Despair  
all around them shall swiftly conform them, whilst





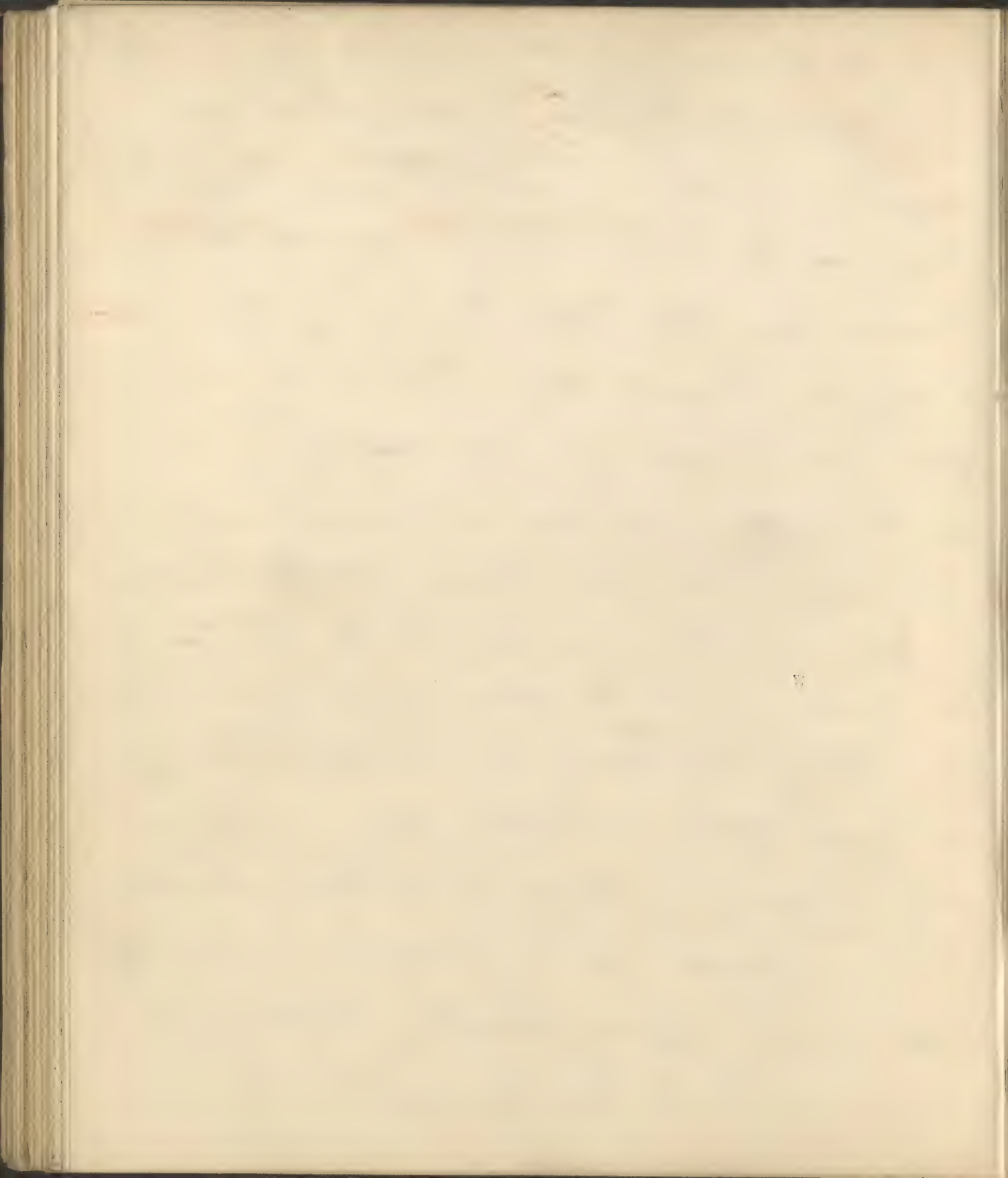
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transport of joy our praise shall employ". The music  
however is so little suited to either sentiment, that perhaps  
it was borrowed from something quite different again -  
the first instance - There were also some few adaptations  
from the fine Coronation Anthem "The King shall rejoice  
in thy strength"; the Chorus to those words being turned  
into "The great King of Kings will aid us today", and the  
fine concluding ~~Chorus~~ Alleluia is used as the concluding  
Chorus of the Oration. It is important to notice  
these points because they ~~show~~ help us to the genealogy  
of parts of the ~~Handel~~ English type of Orations (which  
is after all the most important type of that form of  
art) by indicating without possibility of doubt the  
immediate connections of much of the Choral work with  
the Choral work of our Church anthems - In the  
type Handel after developed his Choruses in later  
Orations and Handel was followed in after days.



by his imitators such as Artista, and his influence (44)  
was extended to Mendelssohn & Spinoza and even  
composers of Oratorios in our own time. Besides the  
Chorus from the Anthem he also incorporated several  
numbers from the "Baroque Passion" of 1717 which  
I have before described to you. The Chorus in the  
former "ye to whom gods have entrusted" <sup>in the former</sup> turned  
into "In Deborah's awful fight" in Deborah, and -  
for union of the Solo "Speakers" than not when altered  
is given as "While you boast in the latter".  
This moreover ministers to confusion of style - for a little  
you Handel's early <sup>from</sup> Passions are very different <sup>in feeling</sup> from the  
late English Oratorios. Deborah also is notable as  
the first example of Handel type of Narrative dramatic  
Oratorios, founded upon a portion of the Jewish story  
which naturally afforded opportunities of introducing by  
Chorus (in such the English paper depicted) as expressions





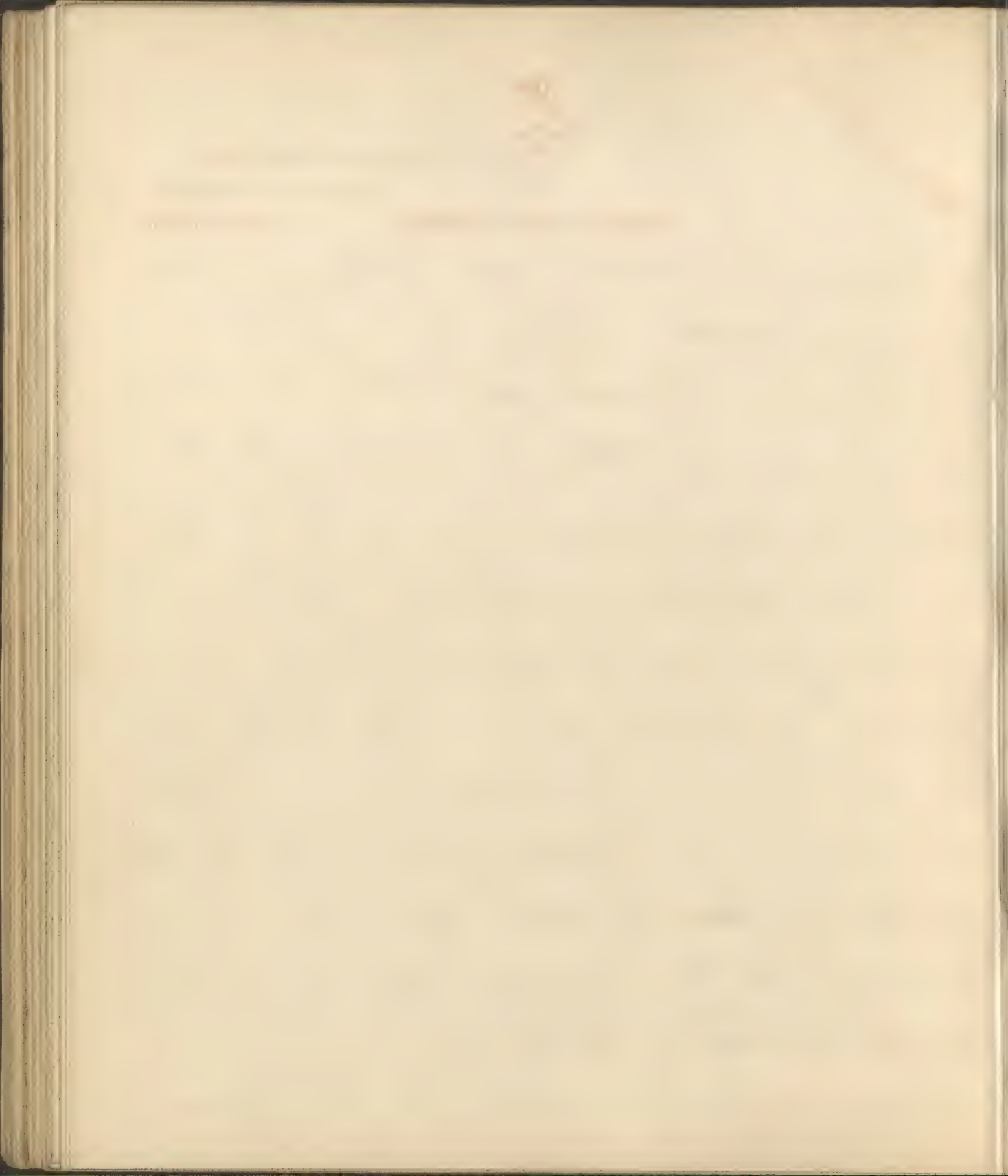


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of the feelings of exaltation, despair <sup>petrification</sup> ~~convulsion~~ or hatred  
of masses of people. Handel followed up Deborah  
with Athalia in the same year 1733, and produced  
it at Covent Garden Theatre; and the fine work "Alexander  
Great" was ~~first~~ produced in 1736 - the same way.  
It is just on the lines of an Oratorio, though it is a  
similar subject; and has several fine choruses in it  
as well as some famous solos. In 1737 Deborah and  
"Alexander Great" were performed again. In the following  
year 1738 came the collapse of the first Operatic venture  
with Ardyger, ~~who~~ and Handel again turned his hand  
to Oratorios, this time producing the fine work 'Saul'.  
~~On the performance of this work~~ <sup>Having no Operatic occupation</sup> Handel took the King's  
Theatre in the Haymarket in January 1729 for the performance of





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Oratorios twice a week and it was then that Saul was  
first heard on Jan 22 1739. - Saul is a fine example of  
his works of this kind and contains many fine numbers. The  
most familiar is of course the Funeral March - one of the  
simplest and most widely known of all his works. ~~Another~~  
of course "Every eldest born of Hell" is also famous. But there  
are other curious features, which possibly make their appearance  
here for the first time. You have already noticed the way in  
which he patched up his big works by borrowing from earlier works  
of his own. In Saul we find him borrowing from the  
"De Seme" by a composer of the name of Urio. & a  
very small  
"Chorus" volume volume "my off King", we find a cheerful  
little chorus from ~~the~~ the work running as a characteristic  
feature through the whole number. And in the Chorus





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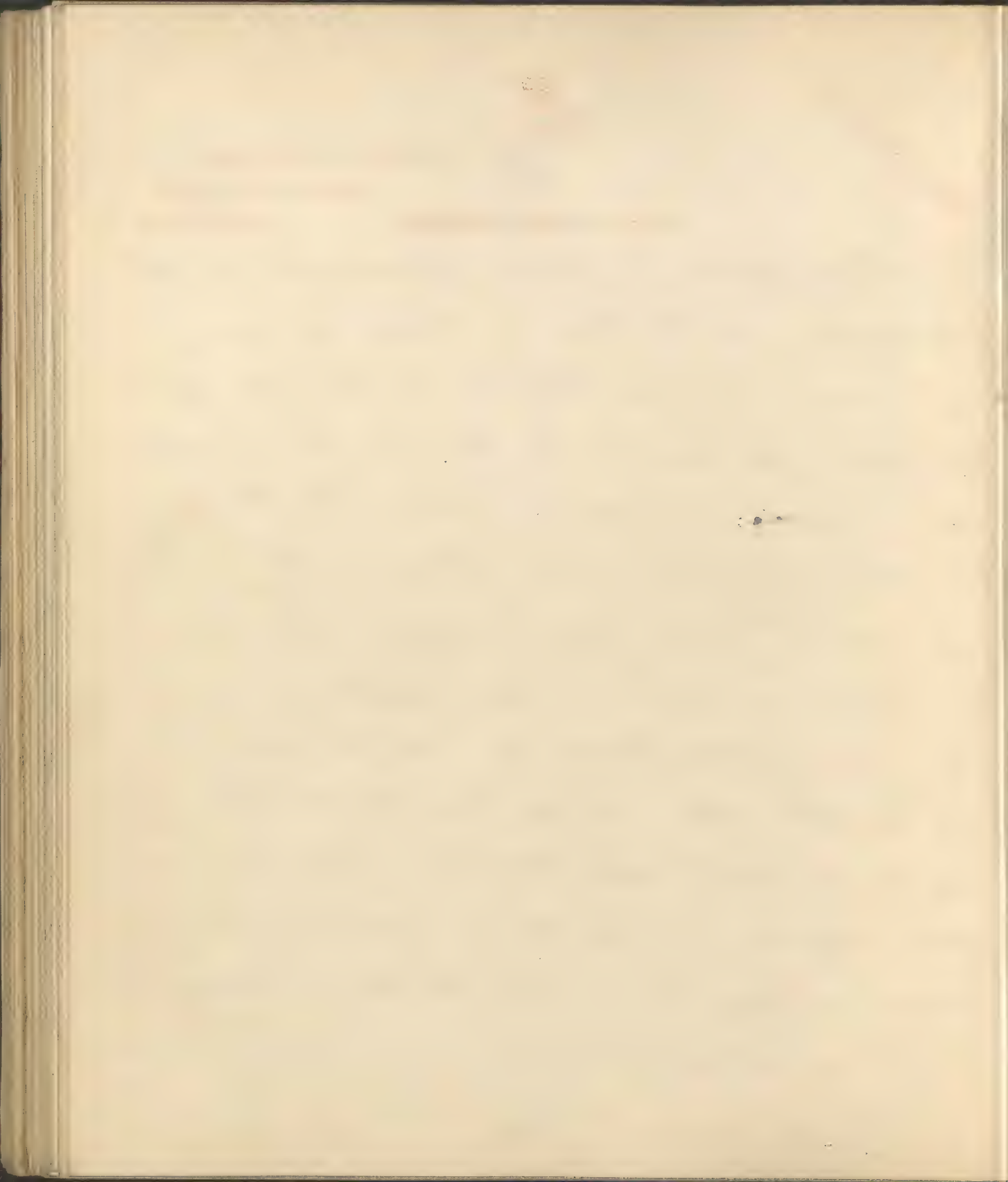
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our fainting Courage" he borrows a figure subject and parts  
of the exposition and then goes on to develop a figure of his  
own, which is very much better than anything this could  
have written of the kind. In this case then he modified  
what he borrowed from another composer. In other cases  
his borrowings are much more unblinking, and this is the  
case with the famous "Israel in Egypt" which belongs to the  
same period as Paul. It was put together in a very curious  
way. He wrote the 2nd act first under the name of Moses  
Sing <sup>between</sup> ~~in~~ October <sup>12<sup>th</sup></sup> 1938; but before putting the final touches he  
wrote the first part, between October 15 and 20. Then he returned  
to the 2nd act and finished that up a few days later. It was first  
performed in April 1939, and at that time the Funeral  
Chorus was introduced at the beginning and called "The lamentation  
of the Israelites for the death of Joseph". This may possibly have





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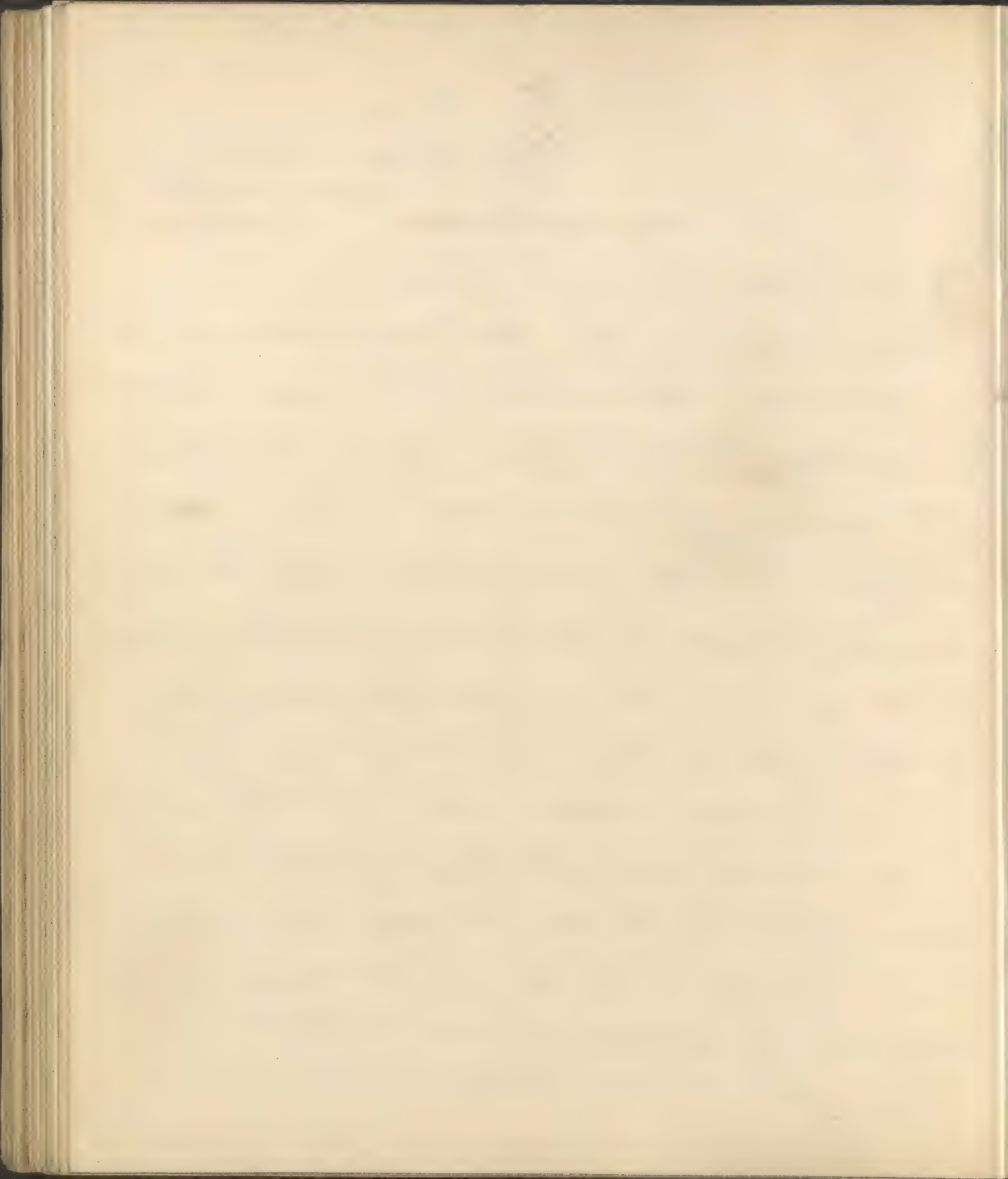


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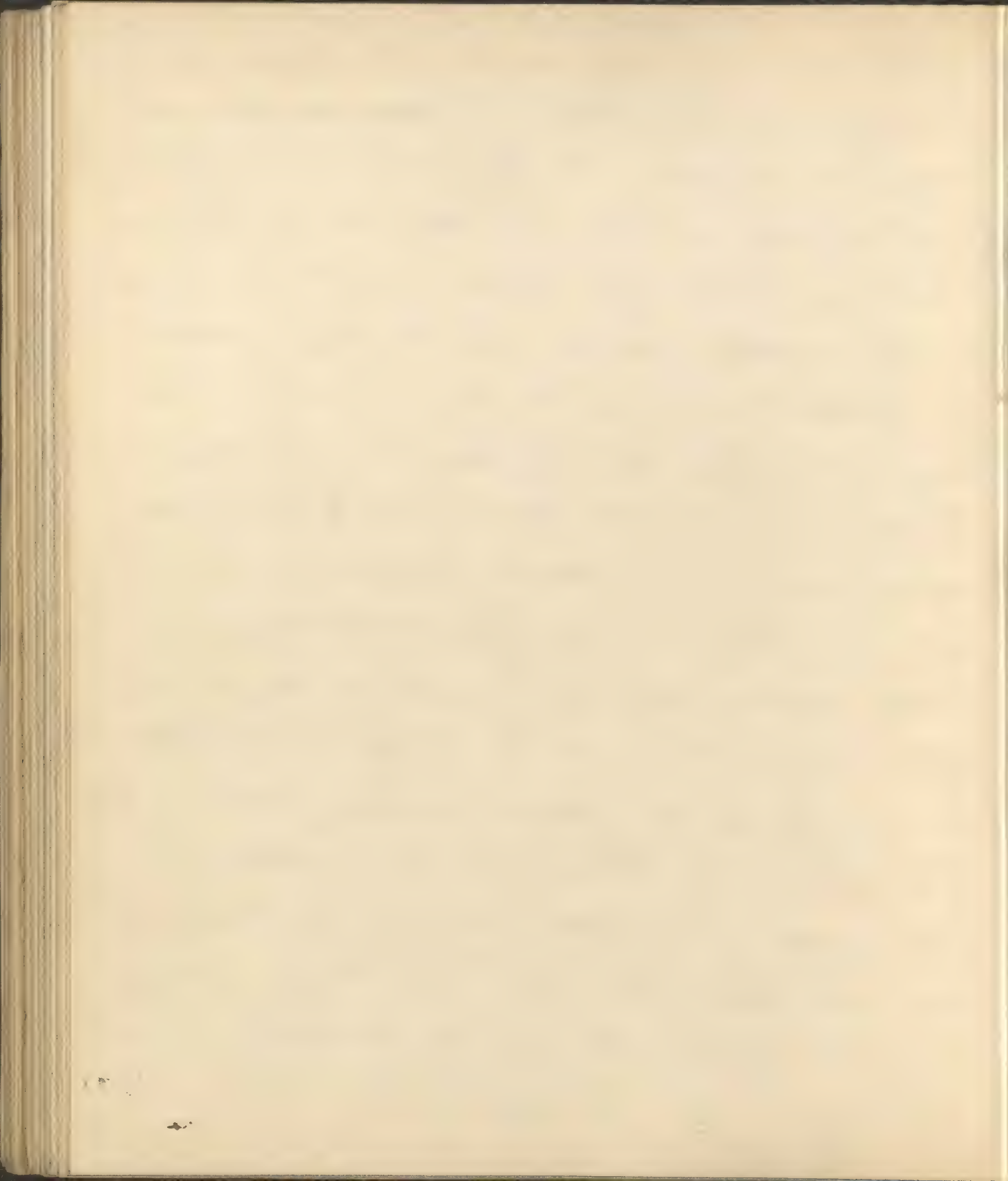
here because Israel begins in such a plain way. It has no  
Overture at all, not begins without circumstances at once with  
a short recitative <sup>"Now then arose a mighty King"</sup> ~~"And the Children of Israel Sighed"~~. So that  
the presentation of the story of the plagues of Egypt and the deliverance  
of the Israelites is taken up at once. This is ~~one~~ one  
of the points which marks Israel's unique position among  
Oratorios. Most of the works of this class have some individual  
centre upon, such as Samson, Jephthah, Saul, Deborah, Judas  
Maccabeus. But in Israel one is scarcely conscious of any  
individual of prominent importance at all. The interest centres  
on such impressive subject as the plagues of Egypt, and the  
deliverance of the Israelites from their subjection to the Egyptian  
Pharaoh. The subject is of course one of the grandest ever  
attempted by a composer for Musical treatment, and it  
is the impressive sublimity of the subject which has given the  
work such a unique reputation. As a matter of fact Moses





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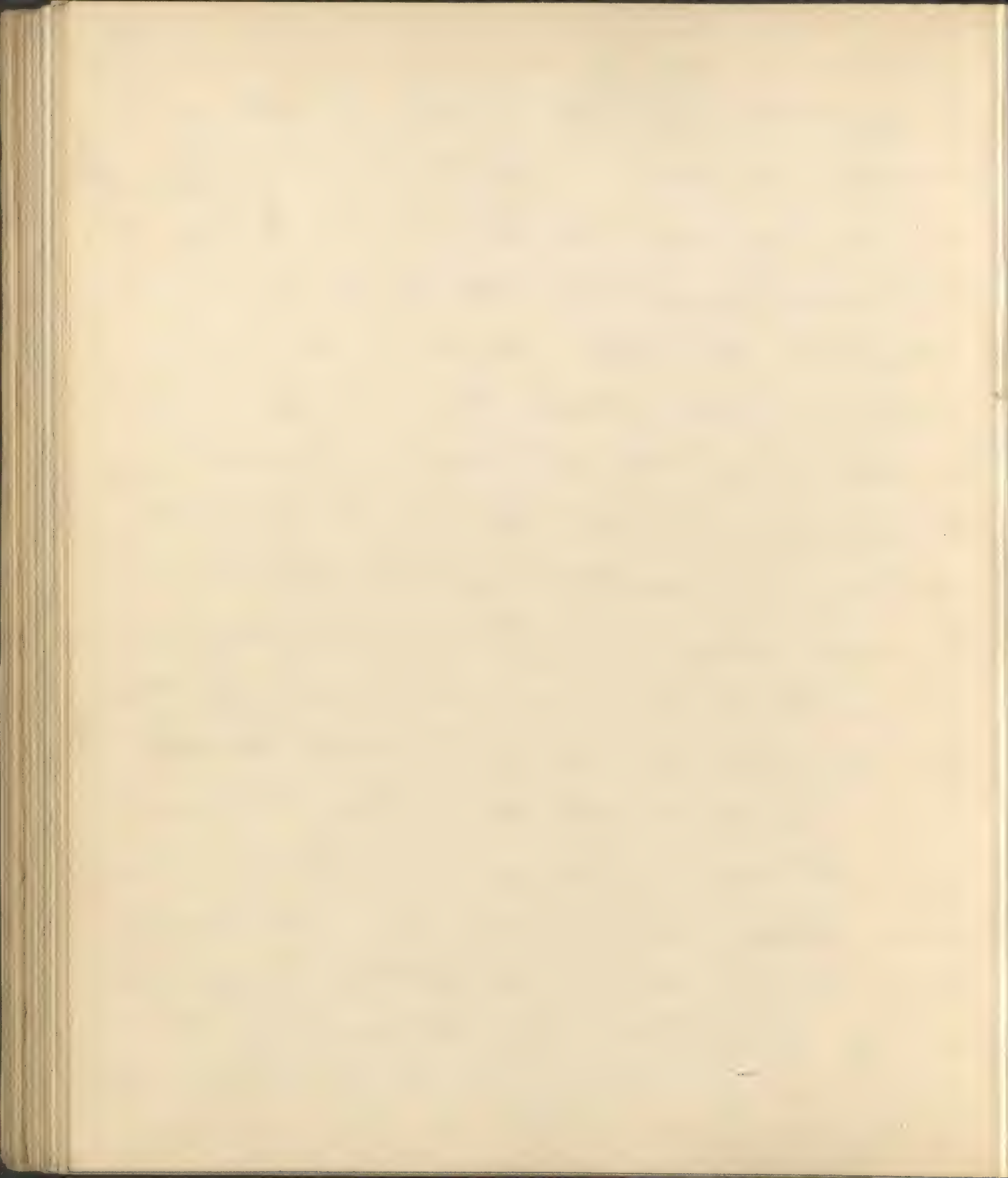
treatment of it is decidedly unequal. The inevitable consequence  
of having such a subject to deal with ~~recent~~ necessitated excessive  
employment of the Chorus. The solo features are more or less  
in the background, & many of the solo numbers are very dry &  
mechanical. Many of the Choruses are admirably descriptive  
of great imaginative conceptions, like the plagues of darkness  
and ~~the~~ storms, and of the transit of the hosts of Israel  
through the red sea and its wallowing up of the armies of  
Pharaoh. Indeed there were eminently suited to Handel's genius  
and are among his most adequate achievements. But his  
method of working was unfavourable to the achievement of  
consistent excellence and quality throughout, as a great deal  
of the music is not his own but borrowed from other composers.  
The most strange and conspicuous example of borrowing is that  
of a <sup>for</sup> ~~by~~ <sup>the</sup> Southern German Organist Kerk of the  
of a <sup>Concerto</sup> ~~Concerto~~. This Handel took bodily, and scored for  
previous generation. <sup>the words "Egypt was laid when they departed"</sup> ~~the words~~ <sup>to</sup> ~~work~~ <sup>many</sup> ~~attending~~ <sup>a couple of</sup>  
voices and added <sup>bars</sup> ~~bars~~ in the middle, the voice leaving it exactly as Kerk wrote  
it. Kerk was not a great composer of church music and the



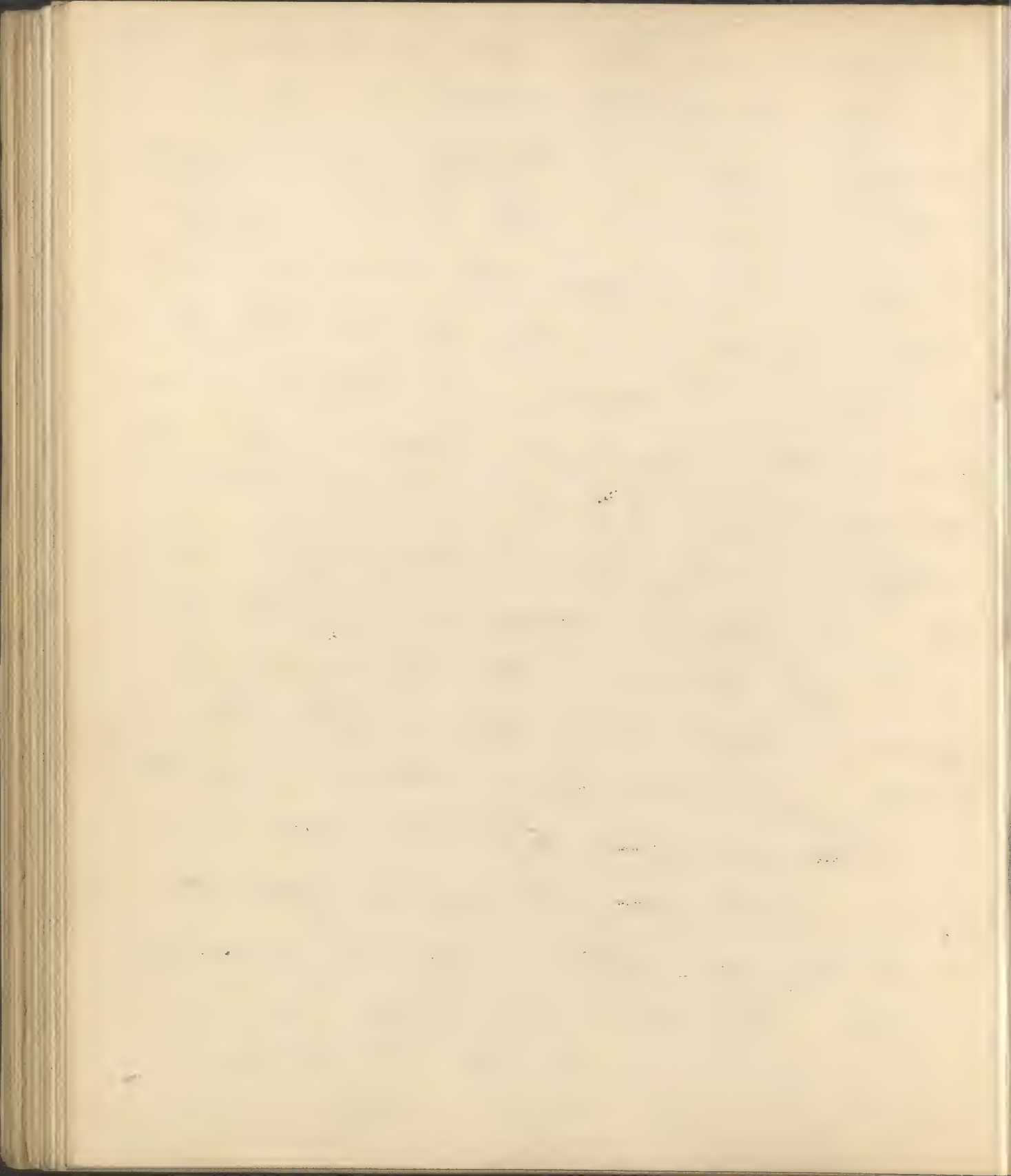
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and it was not written for voice at all, so it is hardly  
to be expected that people would have taken any interest in it  
if Handel's name had not been put to it. Another composer  
(about 1645 d. 1681 or 1682)  
whose he laid under contributions freely was Stradella, the  
work he specially honoured being a Serenata for voice and  
instrument in two Coaches. From this he took the spring  
features of the famous "Hailstone Chorus" the voice parts of  
the Irish Chorus to which he added an elaborate luzzing  
accompaniment, the pretty subject of the Chorus "he led them  
forth like sheep, and the Chorus ~~the~~ "Behold the Lord".  
The changed spring measure of "The Lord is a man of war"  
are from the Te Deum by Vire which he had already drawn  
upon in Saul. The work which he specially drew upon  
was a Magnificat for eight voices & simple accompaniment  
which has the name of Erba upon it. Erba being a somewhat  
obscure composer almost contemporaneous with himself -  
Attempts have been made to show that this Magnificat was  
an early work of Handel's own - But it does as if the  
fact that some of his borrowings had been from himself in any way  
annulled the fact that the other borrowings are unanswerable.



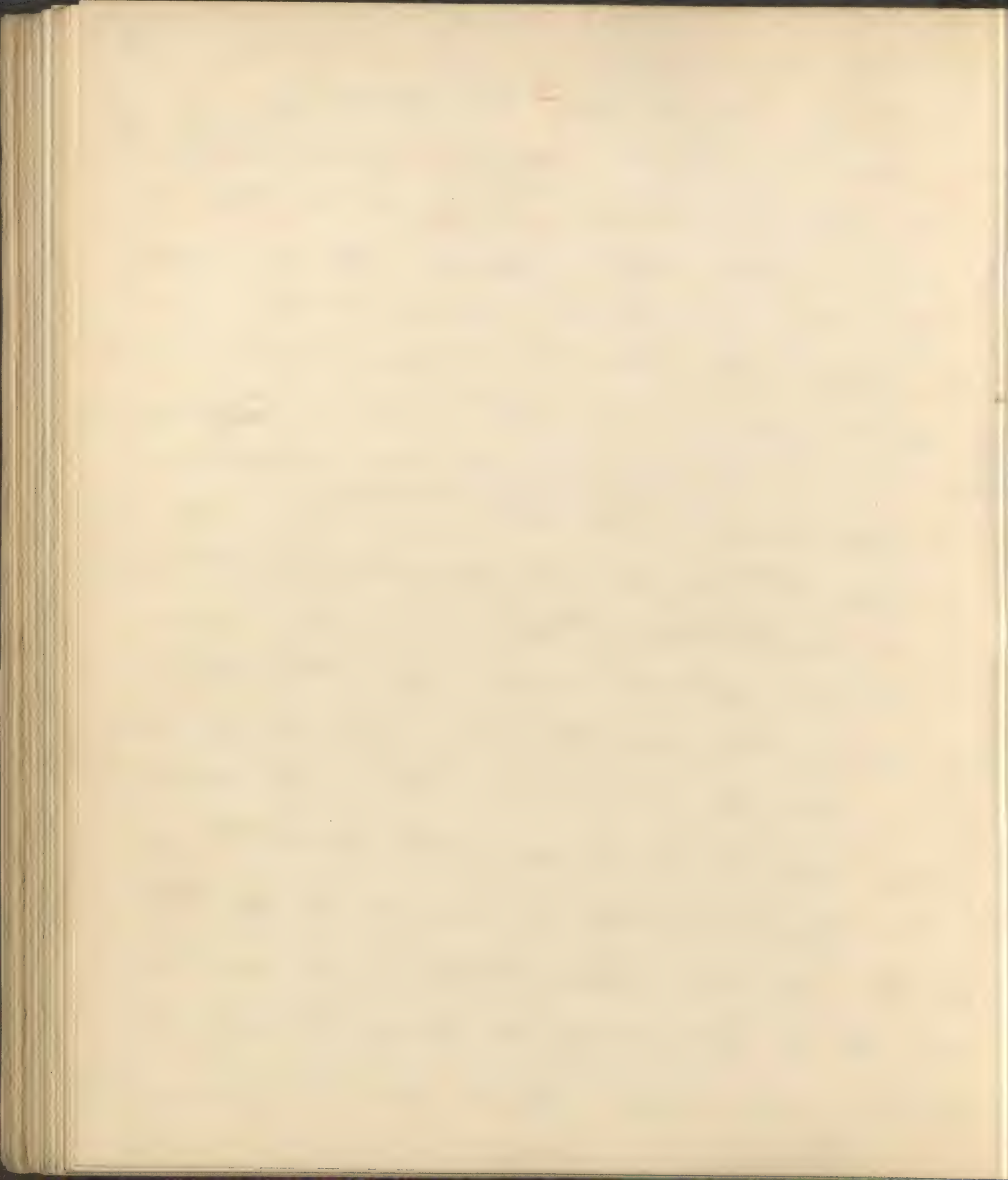


Some major Choruses ~~have~~ were adopted from the source  
and other movements to the number of 7. And two more  
Choruses an actually arrangement of Organ pieces by himself.  
So that a very large part of the work was not composed for  
the occasion, & a great deal of the borrowed and adapted  
matter is dry and uninteresting, and quite out of place with  
his own work. The explanation of his adopting such an extraordinary  
course is probably that he regarded himself as a caterer for the  
public, and that when he had to provide them with an  
entertainment it was of not much consequence how he put it  
together. The work was performed on April 4, 1739, soon  
after the first performance and ~~for~~ in the same series of  
performances. Handel no doubt thought his public would be  
interested in the grand feast of Choruses. But in the  
he was <sup>seriously</sup> disappointed - For on the 5th day following the performance  
it was announced of further performances on the 11th  
with alterations, and additions, and the two last Concertos  
on the Organ to make it more attractive - and then a  
further announcement was made that the Oratorios would be  
performed and interspersed with songs. Indeed in the last people





since at Buckingham Palace there are pencil notes which (52)  
imply that songs which had nothing to do with the subject and  
taken from other works were sung by an Operatic soloist <sup>at Signora D'Amico's</sup> to  
make the work more attractive. In the end as Handel time  
the work was to all intents a failure - after being advertised  
for April 1734 it was withdrawn & a new substituted in its  
place, together with a Concerto in the Organ by Mr Handel and  
a solo of the famous Violinist Signor Pontanida <sup>just</sup> arrived  
from abroad. The failure was no doubt owing to the excess  
of the Choral features <sup>and to the absence of attractive solo</sup> in the work, but we may be allowed  
a suspicion that it was also owing to the fact that so much  
of the time <sup>adaptation</sup> ~~was~~ of the music of inferior composition  
& work quite unfit for the subject & dull at the beginning  
that had something to do with it. We must now recall  
that we have still not arrived at the end of Handel's  
Operatic period. In it was not till 1740 that he produced  
his last Opera Deidamia - And it was after that  
time that his mind seemed to take a more serious turn  
and that we set himself more desirous to compose ~~more~~  
Oratorios without thinking of them as provisional entertainments &





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being audiences & the Theatre he had on his hand. Indeed  
the change is as sudden as ~~the~~ <sup>in</sup> ~~add~~ attitude it was complete.  
For it was in the very next year that he arrived at the  
Theatrical, which is of course the particular work which keeps  
his name before the world. It does not appear to have  
been intended like the earlier works for a special occasion -  
we may suspect that it was written in a more serious manner  
because the subject attracted him. At all events it was written  
with great speed, between August 22 and September 14, 1741.  
It so happened that in this year he had an invitation to  
Dublin, which in those days had a highly cultivated and  
intelligent Society of his own, and he took the new work with  
him, apparently without any idea of making any special  
feature of it - Indeed he did not bring it to the hearing







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at once when he got to Dublin, but produced several other  
works first, such as *His Majesty's Ode*, *L'Allegro*, and the  
Ode for St Cecilia's Day. But finally on April 13, 1742  
the Messiah was first heard in the Music Hall in Fishamble  
Street Dublin, Handel as his custom was playing ~~with Organ~~  
between the parts. It does not appear to have made  
any very conspicuous sensation, though it was repeated  
before he left Dublin, and when he got back to London  
people do not appear to have been in any great hurry to  
hear it. He was back in London by the end of the year  
1742, and in February 1743 he started a new series of  
Oratorio performances and began with Samson his latest  
completed work, and then at last a year and a half  
after it was written the Messiah was heard for the first time

Oettingen To Deum -

written July 1743 .

performed November

The victory was on June 26.





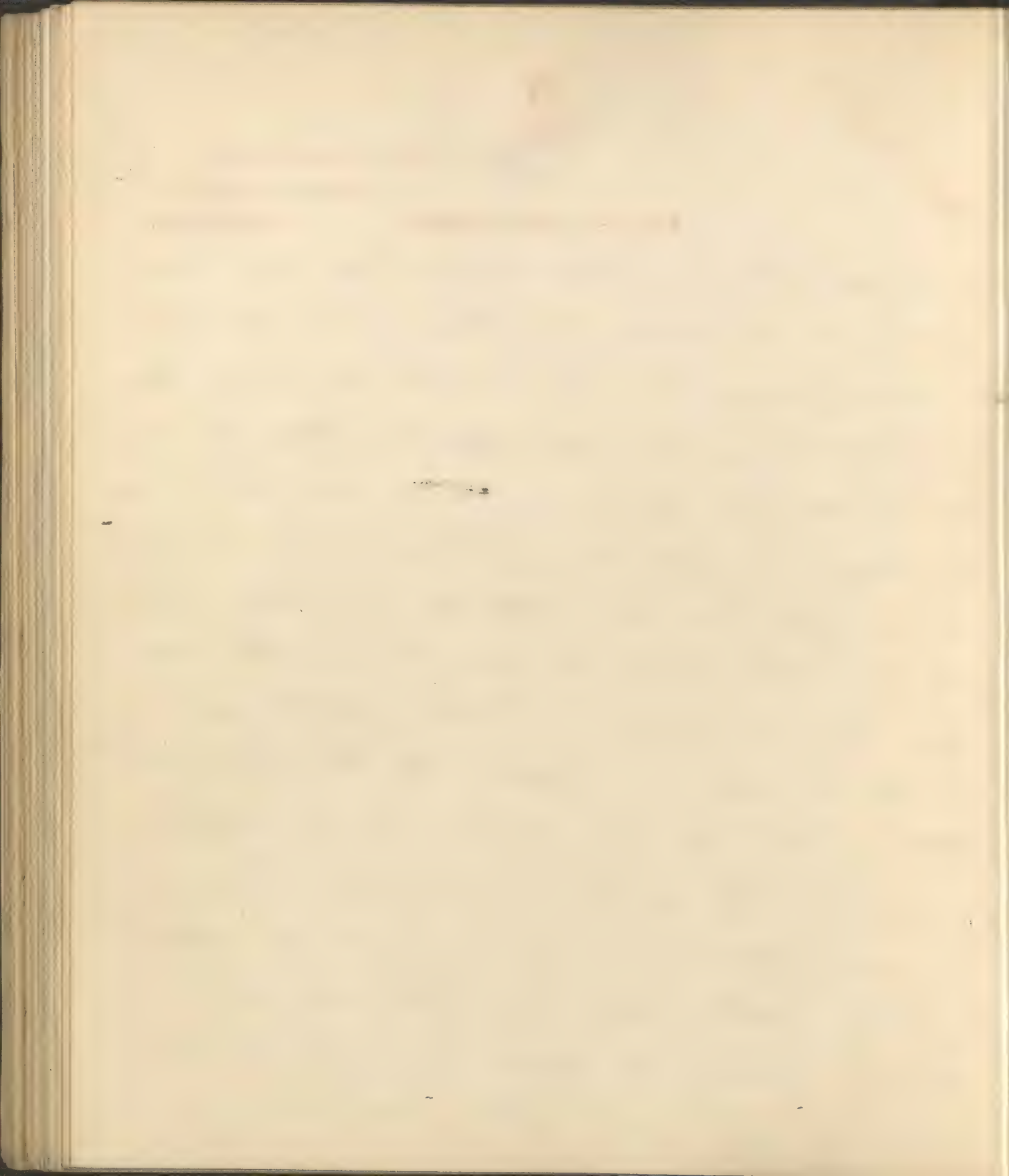
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in London. His opera to have been in March 1743. It did not make its full impression at the time, but it grew upon the world's eyes, and before his death was recognized as his greatest achievement; and helped to rectify the regard which the nation had for him. We may hope that it was partly because the public realized the sincerity with which the work was written, and was appealed to by the greater consistency of his own work than they may have felt in the other works which had been making part together as entertainments. The work is indeed on a different plane <sup>from any</sup> ~~than~~ <sup>most</sup> of the other Oratorios - and has some kinship with the devotional dramas of the former Persian Music forms. It has little mundane interest but is essentially a Handel called it a Sacred Oratorio, dealing with matters which are of exceptional interest to religious mind, which has appealed mightily to English people and has ultimately made it an



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of the most popular works ever written. It is unique  
because it is an exception to the rule that Oratorios shall have  
a dramatic basis. As has been said elsewhere it is rather a  
glorified Anthem than an Oratorio. Even the story of the  
coming and death of Christ is ~~not~~ suggested by allusion  
quotations from the Bible rather than by giving a direct account  
of them, and it must be admitted that Handel has hit  
upon a noble and dignified type of religious music as it  
is possible to conceive. It is not of the reflection and mystic  
cast of J.S.B., but nevertheless deep and earnest and of the  
character which appealed to the English people. The activities  
of the rest of Handel's life mainly centre on his Oratorios. He  
was producing them year after year; but we need  
not give attention to them in detail. The most important  
were Joseph 1744, Belshazzar 1745, Seder Musicians



Back n. 1750

By Howell died  
April 14. 1759

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1746, ~~John~~ 1747, Solomon 1748 and Thaddeus 1749.  
While writing his last Oration Sept 1749 his eyes gradually began  
to trouble him. The composition was interrupted. When  
completed it successfully in 1751. Uttermost operations became  
necessary which were performed three times in 1752; ~~but~~ he  
found they were a failure as in Back's Cove and in January  
1753 he became totally blind. Unlike Back he lived for  
some time, but he produced no more Oration though he  
used to take part in performance by playing Canto on  
the organ. "The final illness did not come till 1759  
when he had a breakdown after a performance of the  
Messiah on ~~April~~ April 6, and on April 14 he died.

Handel's career emphasizes the familiar fact that even the greatest men are  
as the many of their circumstances. Of the greatness of his powers  
there can be no manner of doubt. Of the force of his character  
there can be none. From the noble style of the Messiah we get the  
impression that there was in him ~~but~~ somewhere a deep  
fount of earnestness. From the depth of genuine feeling which

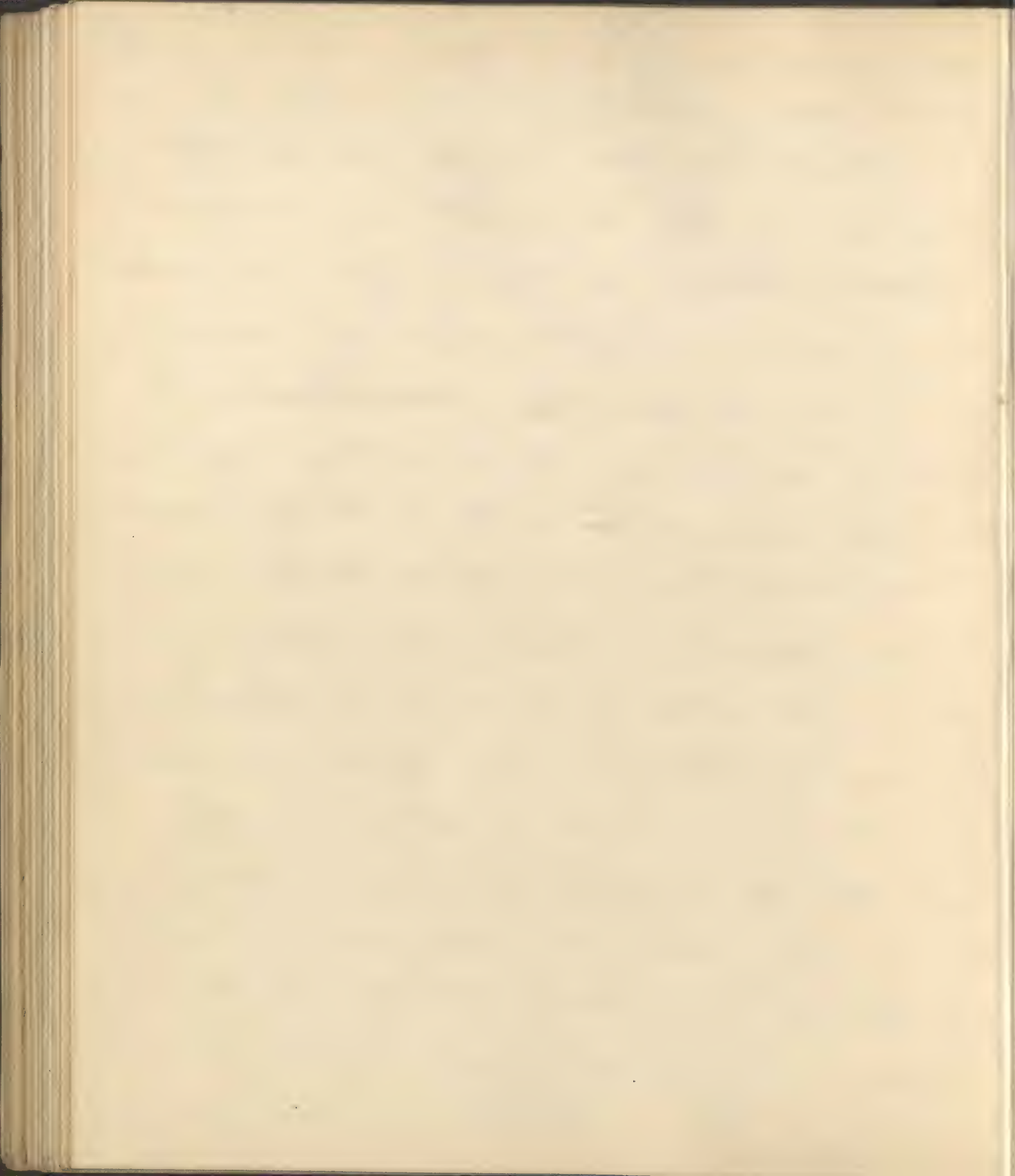
2nd version of letter. Harp. Horn. Hartings. Banon. <sup>Trumpet</sup>

Horn in Alexander's Desk  
& Water Music.

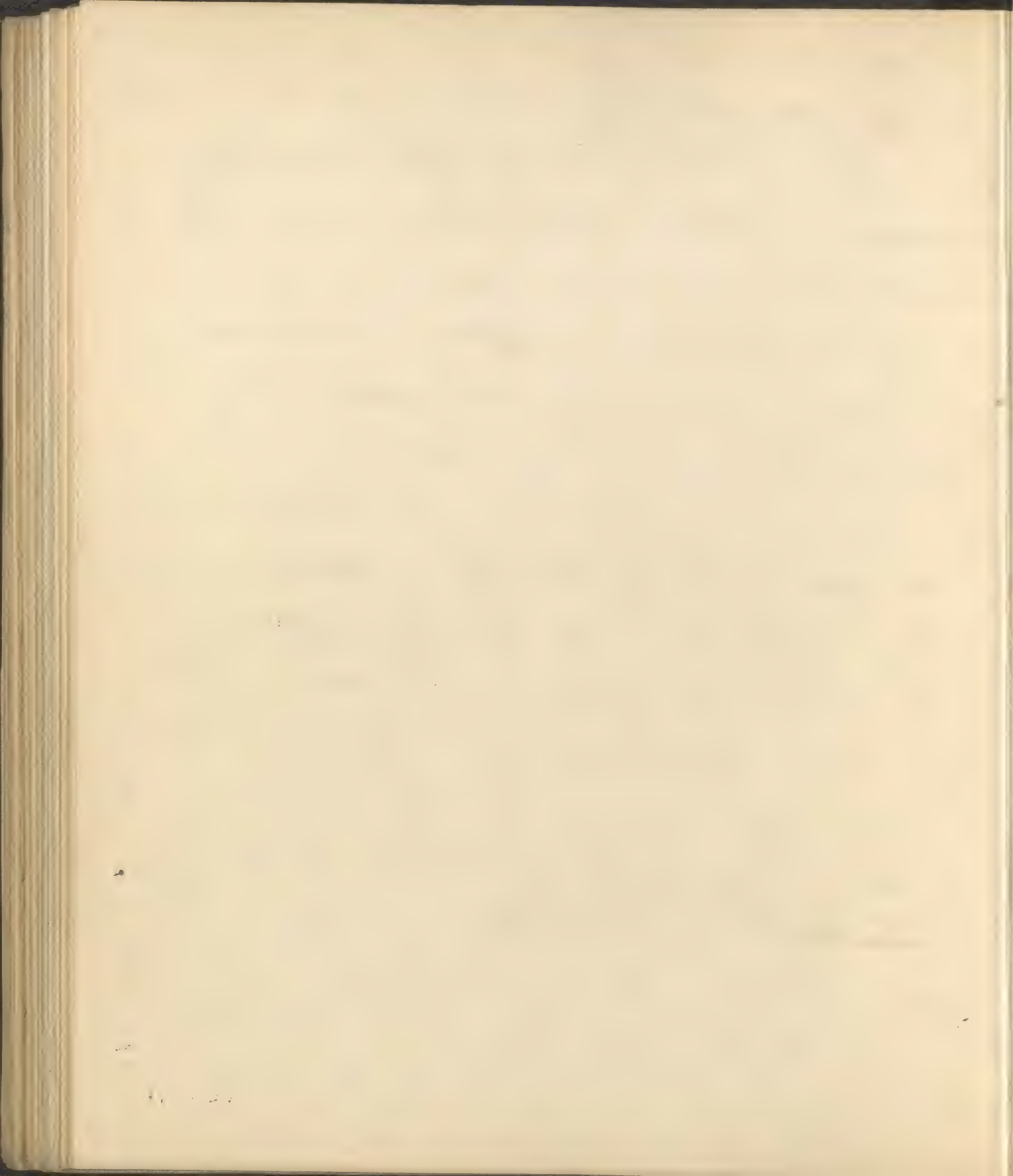
Usual proof. <sup>Sketch</sup>  
Or.  
Banon  
Trumpet  
Drum.  
etc.



occasionally ~~just~~ peeps out in his melodies, one must infer that  
he had genuine qualities of humanity. But his employment  
of his ~~own~~ <sup>various</sup> powers was fitful and inconsistent.  
He has been how fitful and inconsistent in his work in such  
past actions as he had a hand in Egypt, when in ~~some~~  
Chamonix - where he put forth the utmost of his great powers, &  
struck a note which thrilled them & ~~thrilled~~ <sup>thrills</sup> ~~thrilled~~ still, in  
the ~~melodies~~ <sup>melodies</sup> that cover them. "He led them through the deep;" and  
the ~~melodically~~ <sup>melodically</sup> unusual ~~field~~ <sup>field</sup> of ~~Israel~~ <sup>Israel</sup> & them at other times contented  
with using extremely dull material borrowed from the people.  
The same inconsistency is noticeable in all departments of his  
work, as for instance in his scoring and employment of  
the resources of the Orchestra - and there seems no method  
or system in it. At times he puts his mind into it  
and does some surprisingly effective things anticipating even  
the most recent effects of ~~contemporary~~ <sup>contemporary</sup> colour - as in the  
first ~~Chorus~~ <sup>Solo</sup> in Esther "Beneath soft ye fates" - In which he  
anticipates a favourite effect of Mozart in doubling flutes, harps  
& Bassoons in thirds an octave apart with ~~an~~ <sup>an</sup> effect.



And again in the remarkable use of the Viola in the accompaniment  
to "Behold a pale phantom band" in the fine 1810 "Swing to the  
Tune" in Alexander's "Fest". There are plenty such apt uses of  
instruments below here & there scattered throughout his works. But it  
seemed to depend upon the mere chance of his having leisure to  
give his mind to things whether he ~~just~~ endeavored to get an apt  
artistic effect or merely resorted to the wretched subtlety of  
a short sketch of accompaniment for a few fields & bars & the  
rest of the effort for the accompanist in the harpishness or organ.  
In the light the score of the Messiah is undoubtedly most singular.  
For there is hardly any of his works which comes up to it  
in the slenderness & jejune nature of the score. It is  
mainly scored for strings, and the only instruments which  
in ensembles beyond these are the trumpet & drums - No  
wood wind at <sup>no horns</sup> all, and ~~no~~ even no Trombone, what  
he had used in Saul, & David in Egypt  
in ~~the~~ <sup>the</sup> ~~works~~ <sup>works</sup>. It seems in this case  
as if though he wrote it as a genuine impostor, he  
had very little time to give to it, & sent it as the slenderest  
piece competitive with producing it at all - And the  
result is that in later days several people have said -





Hand hand in adding wind instruments. His & his work  
Engest's addition to the accompaniment of the horn and  
most notable. They are of course most artistic and effective  
but at times rather inconsistent with the simpler style of  
Handel's work; & some people prefer the much less  
imperfect of Handel's original here. Mendelssohn  
similar ~~work~~ <sup>to</sup> Handel in Egypt in hand, & Robert Gray  
tried other works. It all illustrates the busy public life  
of the man, which often left him no time to put  
his heart into his work - But we take the man in  
any case for what he is. He presents to us the  
proof of unlimited capacity - a man who adapted himself  
to his conditions - learnt to write admirably for the  
voice from the Italians, & when opportunity served  
gave evidence of his sincere & deep German disposition,  
and employed them the qualities in such a way as  
to gratify his English patrons. We missed the deep reflection  
of L.S.B. but we have none to regret for  
grandeur of expression, beauty of melody, & distinctness of these things we  
on the part of the English audience.





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Though the result is somewhat composite, the ~~few~~ artistic  
 personality is overwhelmingly preponderant, and is unfortunately  
 dominated English Music for generations; ~~and with~~  
 unfortunate results to our English art. Meanwhile we must  
 not ignore the fact that there was some little genuine  
 English Music going on even during his lifetime. There  
 was for instance William Byrd who did <sup>the greatest service to</sup> our English Church  
 Music ~~and~~ <sup>making</sup> his admirable collection <sup>(based on his master friends)</sup> of Anthems & service  
 by our English composers from Tallis' time up to his own.  
 He was born in 1570, so he was a quarter of a century  
 younger than Handel. He was one of the few musicians  
 of eminence who was born in London, where he was  
 a chorister of St Paul and after a pupil of Maurice Jones,  
 and became Organist of St Michael's Cornhill and organ

Home was the son of an upholsterer in  
King St. Cannot find him. was educated at  
Ston. & intended for the Law.  
But his taste & later of  
Mumie prevailed.





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to the Chapel Royal. He was quite a devout and solid composer  
and produced his first Oratorio called "David's Lamentation on  
the death of Saul & Jonathan" at Covent Garden Theatre in 1740.  
Before the Messiah made its appearance, and another oratorio  
Solomon (which he called - Serenata) in 1743. He also  
wrote Music for the Marriage of the Tempest and some instrumental  
Music. A man who has left more of a mark  
behind him was Thomas Augustine Arne, who was born  
the same year as Boyce 1710. He had a genuine  
individuality about him, some fancy and a gift for tone  
of a genuine English kind. He made his mark with  
Operas literally early. He produced Rosamond at the  
Theatre in Lincoln's Inn Fields in 1733 - One of his more  
famous works was the Music to Dalton's adaptation of "Comus"  
which was brought out at Drury Lane Theatre in 1738. In the  
then were some charming songs & some good dance music.





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It was in 1740 that he produced the Musick to the Queen  
called at Alford, in which is the famous national tune  
"Rule Britannia", which Bayne said was the embodiment  
of the English disposition, & paid it the compliment to make  
considerable use of in his early oratorio of the name.  
For a revival of Shakespeare's Tempest at Drury Lane in 1745  
he wrote the music, & this contains one of the most famous  
of his songs, "When the Breezes Blow". In 1755 he produced  
his first Oratorio "Abel" which was successful - especially  
the "Hymn to Eve". Soon after Handel's death he produced  
the Opera of Antisnoes, in the Italian style - &  
it was a great success, & continued to be performed for  
nearly a century. In 1764 he produced another  
Oratorio "Judith". And it is said that at ~~that~~ performance  
of his work in 1773 <sup>of his work in 1773</sup> female singers were for the first time introduced into the  
Chorus - Anne also wrote some presentable instrumental

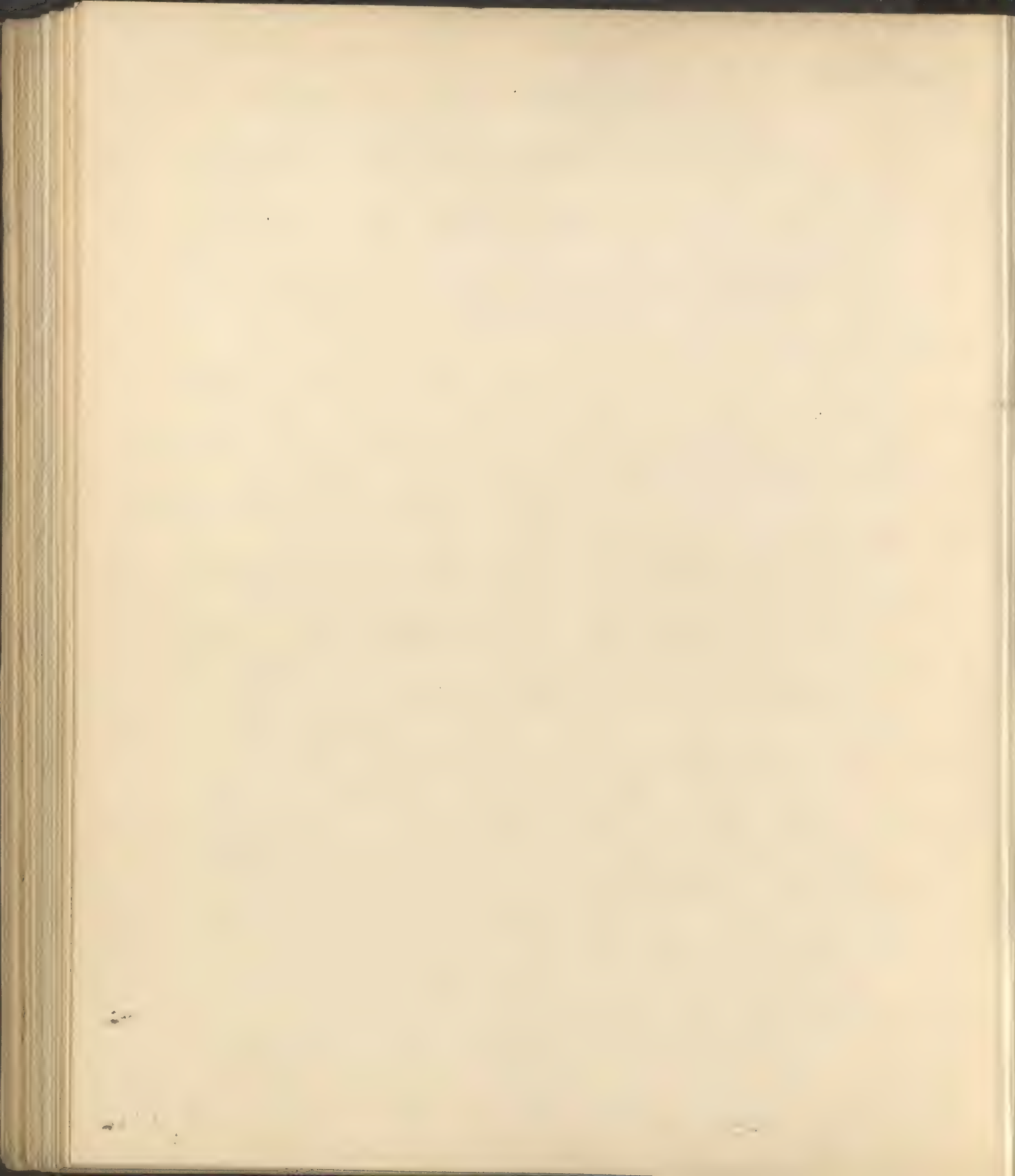
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14  
Mussini - such a favorite for the hundredth of years  
and forth. He died - 1778 - having attained the position  
of the foremost English composer of his time.  
Before we pass from the Handelian period of art we must  
take a glance at the state of music in other countries during  
his time. France ~~was~~ came in for a short period of  
revival after the paralysis which had been induced by the  
preeminent ability of Lully. The revival was mainly owing  
to L. P. Rameau, who was one of the last composers of  
French air produced previous to the 19th century. He was  
born two years before Handel in 1683, at Dijon where  
his father was Organist of the Cathedral. He was a man  
of very determined character, & had to meet opposition in  
his desire to devote himself to music. He went to Italy  
in 1707 for a short while - not long enough to influence his  
style. He first gave his attention to singing, & wrote  
at a ~~treble~~ <sup>treble</sup> which for a long time had very high  
repute. Fortunately this did not mar the freshness of his  
musical ideas. He began by producing light music of light &

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lively theatrical pieces - consisting of dances & is admitted  
Music. It was not till 1733 when he was 50 that he  
produced a big Opera called 'Hippolyte et Aricie', &  
then met with singular fine opposition, & for its novel  
form of departure from the traditional Italian style of  
French Opera - But he persisted and wrote a string  
of Operas till he was nearly 80. The most notable of  
his works was 'Dardanus' which came out in 1729  
His ~~the~~ dances are especially charming, & his management  
of his Orchestral resources is an enormous advance on  
the standard of dance & his school. He also wrote  
charming secular instrumental Music, both for harpsichord  
and for harpsichord with strings. His style is quite  
distinct from the Italian style - much lighter and  
more various, and though French in its <sup>rhythmic qualities</sup> ~~character~~ and  
in his love of giving definite names to his pieces, after  
the manner of L'opera. Many of his little works of  
this order are still alive. He is a long figure in the  
story of art as he stands by himself as representing French





Musici 1 - high class in the period between Lulli & 66  
gluck, whose in some latter particulars he anticipated.

He died in 1764.

Of course Italy during this period was producing shoals  
of Opera composers of terrible number. Far too numerous  
indeed for us to take note of. One of the most successful  
was Leonardo Vinci, born in Calabria in 1790, and  
educated in Naples. He produced some light opera  
in Neapolitan dialect in 1719 - later his operas were  
performed all over Italy - such as "Didone abbandonata"  
which came out in Rome in 1726 with great success -  
another success was "Alessandro nell'Indie". His last  
was "Atosene" 1732. His reputation was  
sufficiently wide for a collection of his Opera songs  
to be published in London. He was poisoned by the  
relation of a lady with whom he was in love in  
1732. One of the most solid Italian composers  
of the time was Leonardo Leo, a Neapolitan born  
in 1794. His first Opera was <sup>first</sup> *Isoumbato* performed  
1719. He wrote no less than 50 more all of which are forgotten.



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He was a man of real solid powers, and wrote good  
Church Music with solid Choral work in it, and also some  
Oratorios which are not of much account. <sup>Giuseppe Battaglia</sup> <sup>Brunswick</sup>  
Handel's rival, was also a composer of considerable merit.  
He came of a famous musical family and was born <sup>at Modena</sup> (2 August)  
in ~~1660~~ <sup>1660</sup>. He was court composer at Berlin from 1702 to  
1705, when Handel first came in contact with him there.  
He came to England in ~~1710~~ <sup>1716</sup>, when you have already heard  
of him. He wrote a great number of Operas one of which  
Adriano had a good run. He also wrote some Oratorios.  
I don't think it is known when he died.  
Another composer of merit during Handel's time was Niccolò  
Porpora who was born in 1686 - almost contemporary  
with Handel. He is mainly remembered now for his connection  
with Haydn whom he befriended in that first composer's youth &







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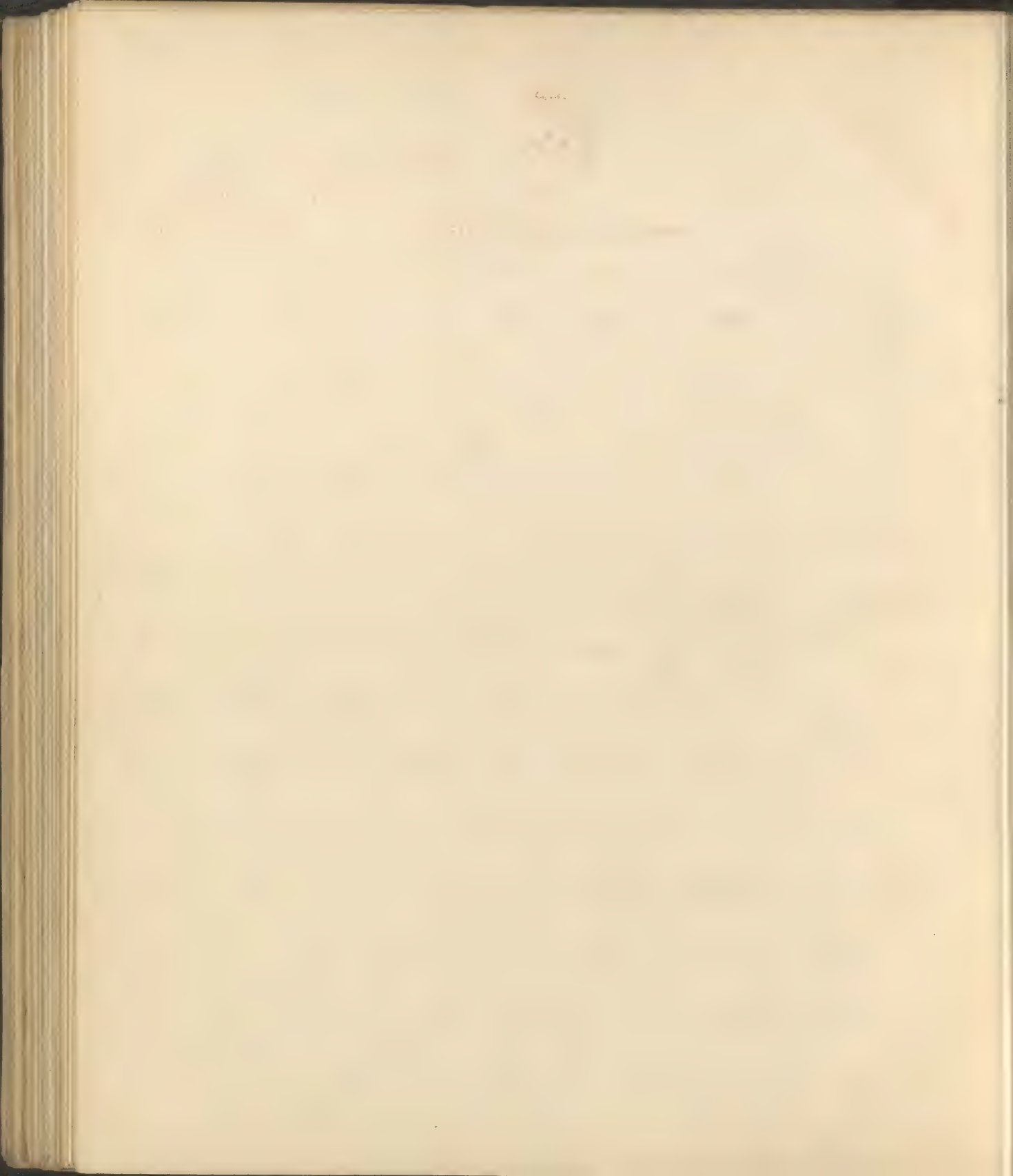
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took him into his house in a more or less musical capacity  
and taught him ~~the~~ the elements of his art. He was a great  
master of singing and wrote at least 33 Operas, which were  
performed with success in Germany as well as Italy. He  
seems to have been of a long disposition and we hear of him  
in Dresden & Venice, & even in London some of a time  
he conducted at the Antiochian, Opera house in opposition  
to Handel <sup>in 1704</sup>. He really was rather a good composer, & wrote  
pleasant Arias in his Operas, & some some good instrumental  
music. He outlived Handel & died in Naples in 1706.  
The most popular Opera composer in Europe at the time  
was Johann Adolph Hasse who was born near Hamburg  
in the North Germany in 1699. As he grew up he developed  
a fine tenor voice, which gained for him an engagement  
under our old friend Reinhard Kaser - at the same  
Opera House where Handel had made his first life.





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He produced his first Opera <sup>Antony and Cleopatra</sup> at Bonn <sup>in 1723</sup> which was the only German Opera he ever wrote - a noteworthy fact in connection with the breakdown of German Opera after Küssin time. He then went to <sup>Naples</sup> ~~Italy~~ to perfect himself in Operatic composition <sup>in 1724</sup>, meaning to study under Porpora. But he transferred himself to Alessandro Scarlatti, to Porpora disjunct, though he certainly has had the benefit of his instructions for long as Scarlatti died in 1725. He adapted himself thoroughly to the Italian style of Opera writing & to the requirements of the singer & became a regular Italian composer. His first Opera ~~Lesostre~~ came out in 1726 in Naples - & it made his fame. From Naples he went to Venice where he came across Faustina Bordoni the famous singer <sup>for</sup> whom he ~~married~~ wrote Opera & whom he ultimately married. In 1731 he went to Dresden where he was appointed





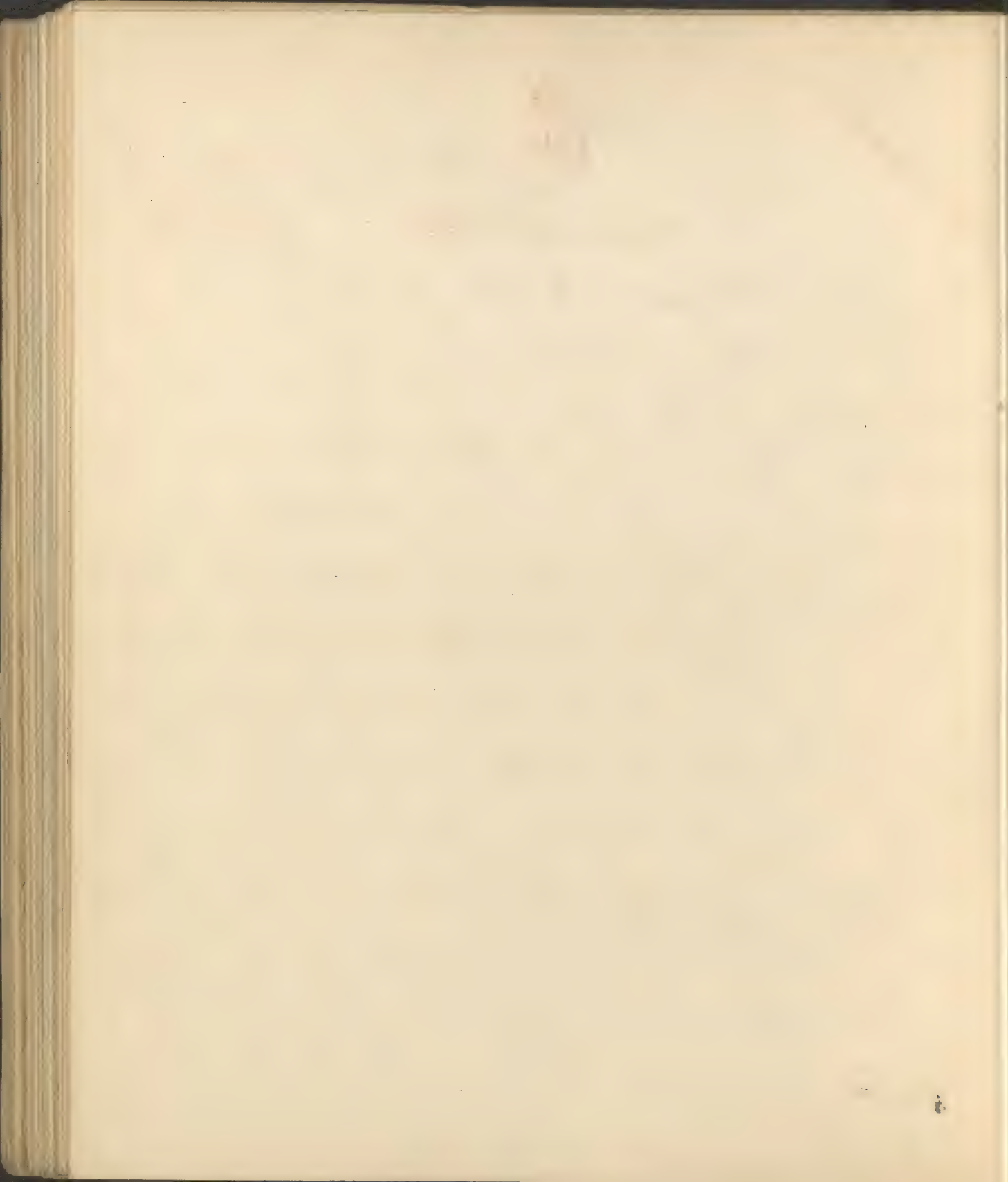


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7  
Kapellmeister and Director of the Opera & <sup>Italian</sup> ~~surveyed~~ <sup>performed</sup> ~~Opera~~  
in large quantities for the gratification of German magistrates  
and courtiers. ~~He~~ was at Dresden that he spent most  
of his life. ~~But~~ for a time he gave Dresden between 1721  
and 1739 & among other places came to England, where  
we have heard of him in opposition to Handel. But Handel  
didn't like him & he went back to Dresden in 1739 &  
resumed his Opera management. One of the most curious  
events in his career was in 1745 when the night after the  
battle of Kesselsdorf in December, when the Austrians & Saxons  
were defeated by Frederick the Great to whom Leopold the  
Elector, <sup>after his triumphal entry</sup> Frederick <sup>commanded</sup> a performance of ~~Harold~~  
Opera Armistice. Frederick treated Harn with consideration.  
Unfortunately in the Siege of Dresden in 1760 Harn lost most  
of his property & a great quantity of his MSS. & consequently



Telegram: "INITIATIVE, LONDON."



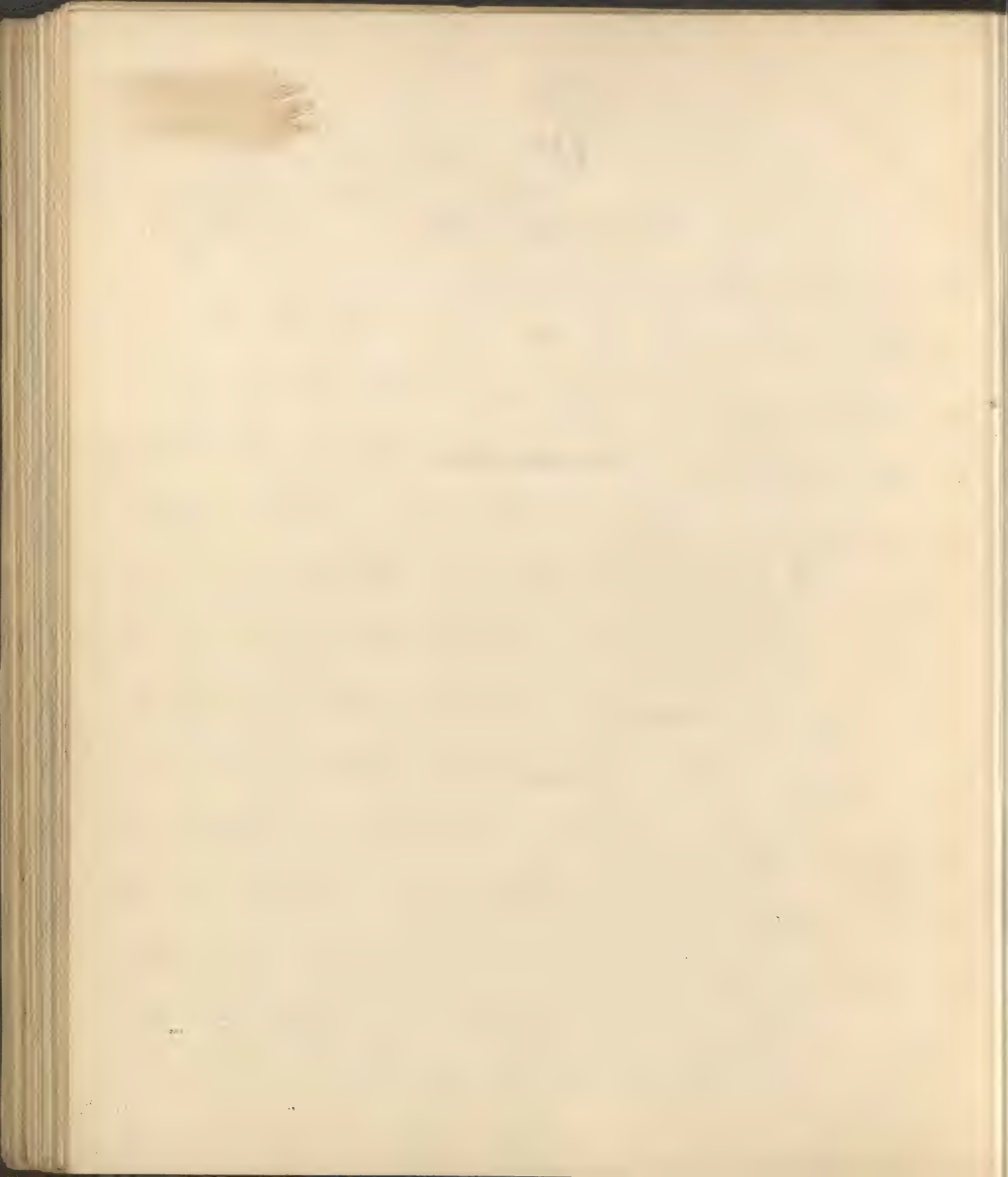
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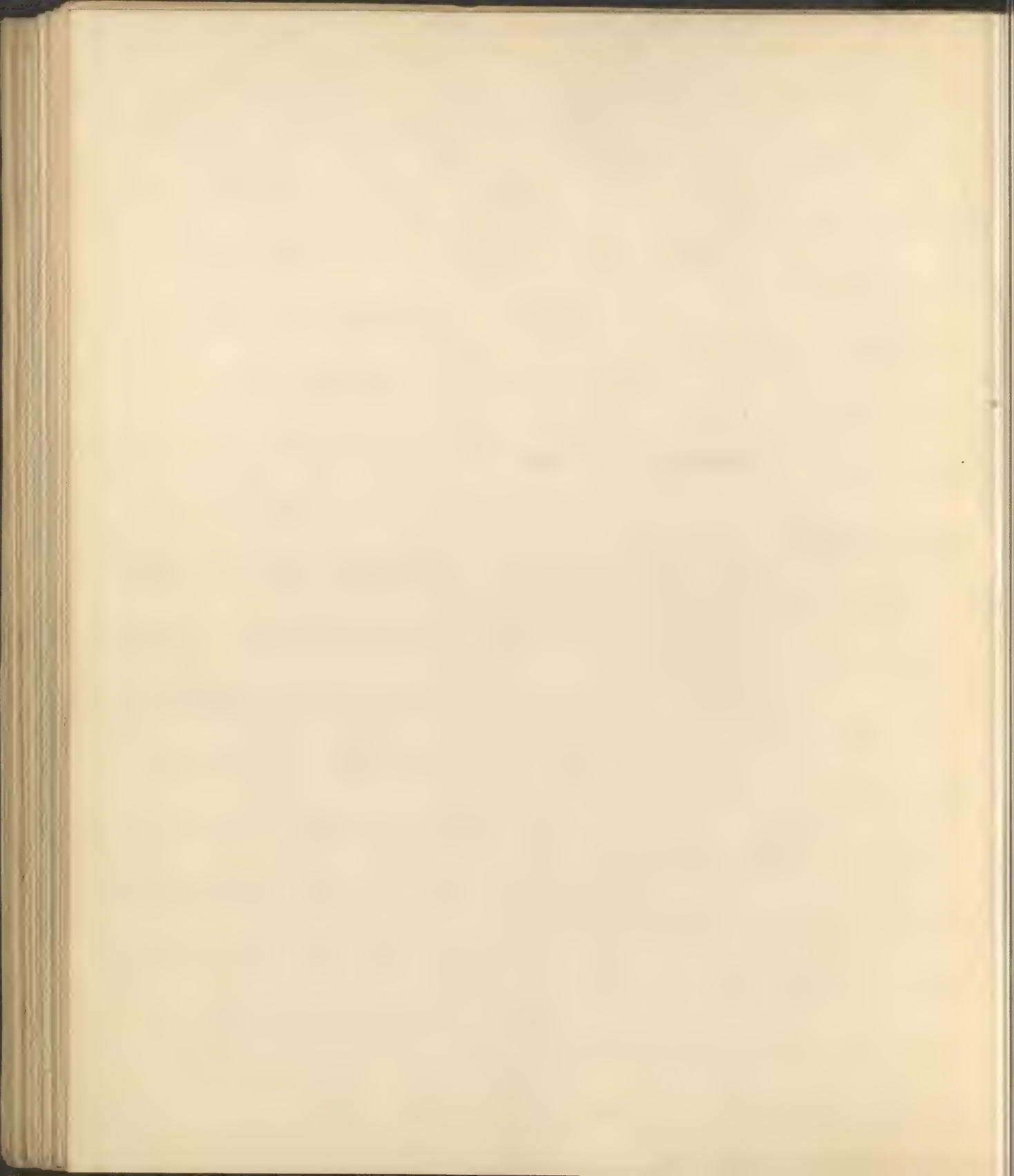
LONDON. S.W.

but a poor remnant of his works now exists in the world. He went to live in Venice after the date - continued composing - living even to take part in the opposition to Gluck. ~~His last opera~~ His last opera *Ruggiero* was performed in Milan in 1774, - which interesting occasion \* little Mozart's *Fermata* *Adagio* in *Alba* was performed, in honour of the marriage of Archduke Ferdinand and Mary of Modena. Mozart at the time being 13 years of age. It is recorded that Hase dismissed the genius of the little composer & said "this boy will make genius & the little composer forgotten". Hase died in Venice in 1783, all his works forgotten. Hase died the same year - A very notable couple in the musical life of the time, respectively 84 & 83 at the time of their death. Hase however is a notable example of the popular composer who disappears

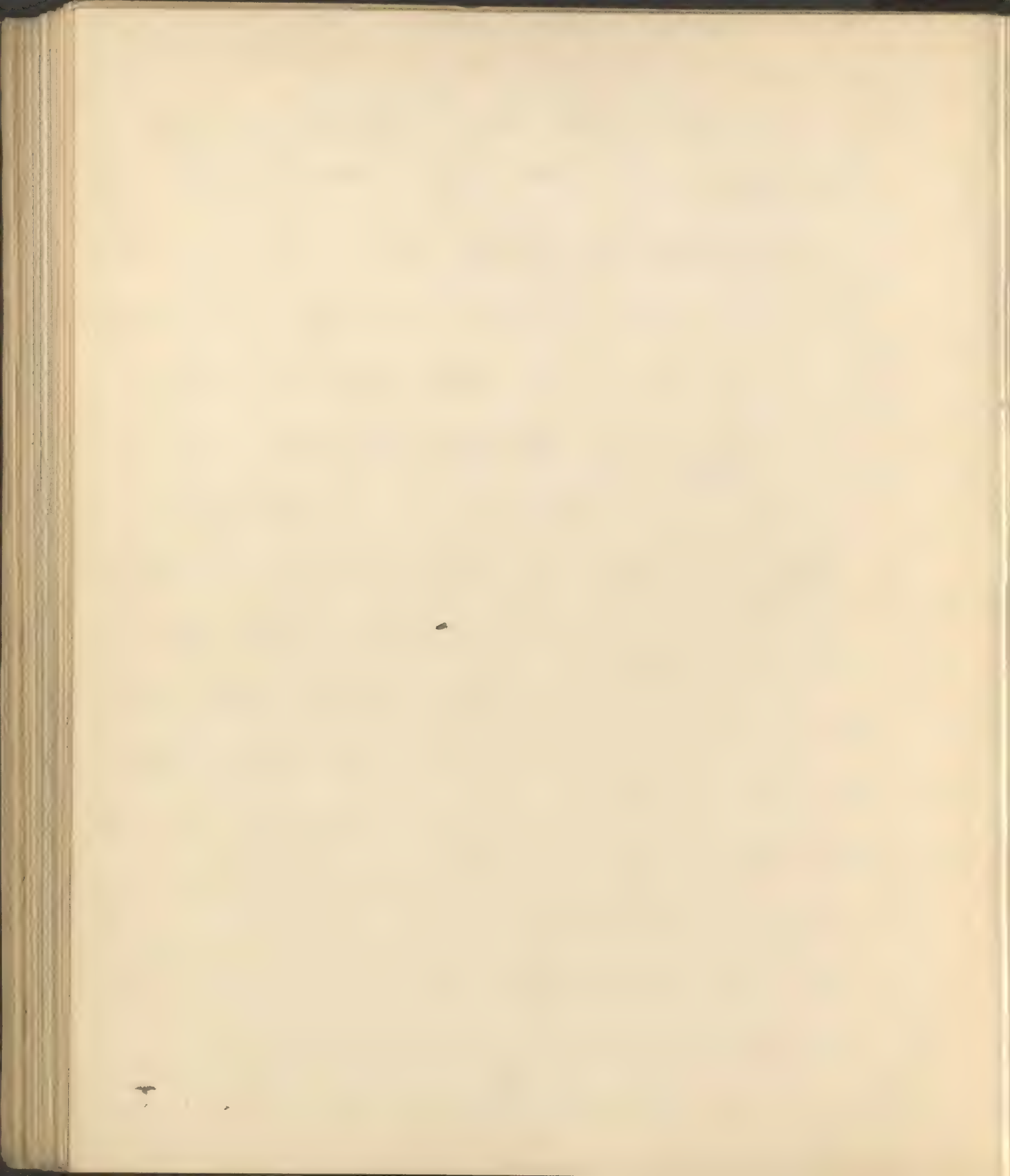




72  
after his lifetime. To us he is quite colossal. He was  
very successful in providing the type of Opera required  
to please the country patrons of such entertainments - in  
time & to satisfy the singer. But his work was of a  
conventional order, & his lack of artistic genius leaves us  
almost nothing which lasts, individual numbers for his  
Opera from extinction. He was no doubt efficient & a  
good practical manager of Opera - & his management of  
the Orchestra at Dresden is always quoted as the best type  
of the period. He did not write much besides Opera, but  
his "Tod Leon" & "Parsifal" are a sort of reputations  
mainly for its name, which has persisted till our time  
in spite of its being of little intrinsic interest.  
Hans von Bülow represents the last phase of the old conventional  
German Opera. Even in his time the Quartet & such  
amendments were ~~to~~ were prepared. This is  
the case notably in the ~~re~~ aspect of German Opera - which

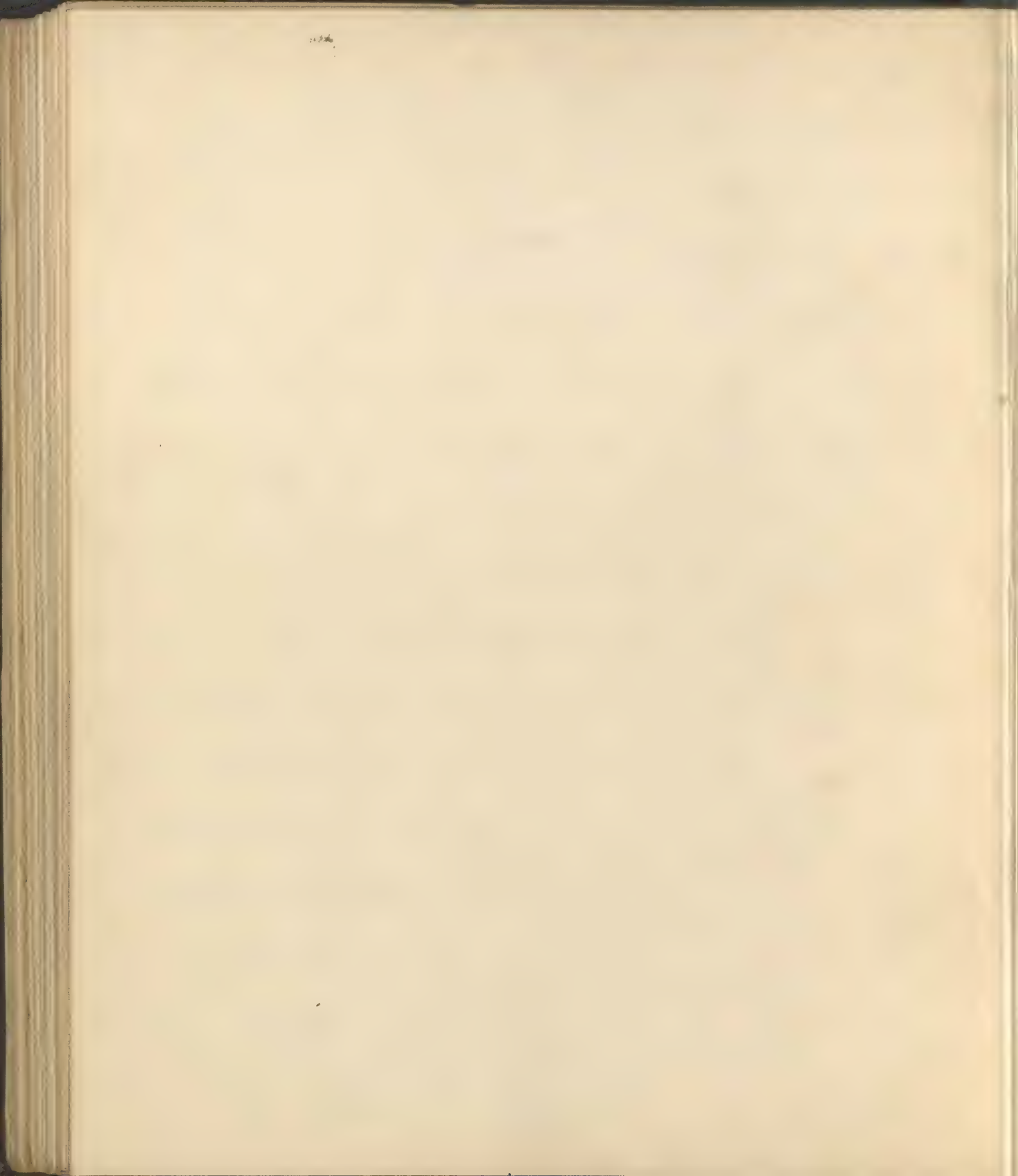


7  
began to make itself felt early in the 18<sup>th</sup> century  
in the form of what were called Intermezzi. These  
form of art grew out of little comic interludes which  
were played between the Acts of Serious Italian Opera.  
Such interludes were put in by way of relief, & they expanded  
into little plays which were then performed alternately  
act for act between the Acts of the big Operas. Such as  
I was one to perform Bonafon or Miel by day  
or the Mikado act for act alternately with Tristan.  
One of the earliest composers of this kind of comic Opera  
was Niccolò Logginsio born 1700 at Naples. He wrote  
comic Operas in Neapolitan dialect. He characterizes  
was broad enough to be even burlesque. The  
country men were so fond of him they called him  
the ~~the~~ *Il Dio dell'Opera buffa*. A composer of a higher  
order who was remarkably successful in this genre  
of art was the short-lived ~~the~~ Giovanni Battista Pergolesi.





74  
He was born about 1710, & died about 1736.  
He produced several serious Operas such as "L'Esclavage" and "L'Impie". But the most brilliantly successful of his works was "Le Fausse Pédagogue". It did not win its long absence, but he maintained a great reputation - in the end, as the first artistic example of that light style of Comic Opera which was so familiar with us in Mozart's "Figaro" & "Don Giovanni" - Indeed if you heard some of the Music without knowing who it was by you might think it was Mozart. It is very bright, vivacious, sparkling & also artistic, & had ultimately great influence upon the story of Opera. Another work of Pergolesi of the kind was "La Serva Padrona". Pergolesi also was famous by his setting of the Stabat Mater. We cannot finally part with the story of Minerva & Handel's time without reference to that extraordinary person Domenico Scarlatti, one of the



75  
Jannino Alessandro. He was born in 1685, & wrote  
Opera in his early days - He appears to have been the  
first to set Hamlet which was performed in 1715 -  
Naples. But of course his unique position is as  
a composer of quite extraordinary music of the highest  
quality of variety and power. He stands quite alone  
in his time as the first virtuoso composer of his  
kind. His works consist of an enormous number  
of single movements, sometimes called Sonatas  
sometimes <sup>oratorios</sup> Studies. He came to England for  
a short time in 1719 when he was mentioned at Cambridge  
at the Italian Opera - He then went to Lisbon &  
ultimately to Madrid where he seems to have spent  
the greater part of the rest of his life; his playing ~~being~~  
music being greatly appreciated by the people of the  
Court. He is supposed to have died in 1757.





76  
practically founding a new style of Clarinet playing, trace  
which may be found in some Mendelssohn music  
for the flute - a purity and a dignity.

A personal desire, definite - of the highest standard

those cunning dazzling little notes now become

formless.



